

A CONDUCTOR'S ANALYSIS OF ANTONIO MARÍA VALENCIA'S REQUIEM

by

Juan Camilo Hernández Carreño

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Doctoral Committee

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Dominick DiOrio, Research Director

---

Betsy Burleigh, Chair

---

Gary Arvin

---

Walter Huff

April 22, 2020

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*To my parents for their unconditional support through this long journey.*

*To my husband for his encouragement and endless patience.*



# Table of Contents

Table of Contents .....	v
List of Examples.....	vi
List of Tables .....	ix
List of Appendices.....	xi
Introduction.....	1
Chapter 1: Biography.....	2
Chapter 2: INTROITUS.....	33
Chapter 3: KYRIE .....	43
Chapter 4: GRADUALE.....	50
Chapter 5: TRACTUS .....	57
Chapter 6: SEQUENTIA .....	62
Chapter 7: OFFERTORIUM.....	81
Chapter 8: SANCTUS .....	90
Chapter 9: AGNUS DEI .....	97
Chapter 10: COMMUNIO .....	104
Chapter 11: ABSOLUTIO .....	110
Bibliography.....	182

## List of Examples

Example 2.1. Introitus, Structure Graphic .....	34
Example 2.2. Valencia, Introitus, Exaudi .....	36
Example 2.3. Valencia, Section A' .....	37
Example 2.4. Liber Usualis, Introitus .....	37
Example 2.5. Valencia, Introitus, Bass and Tenor .....	38
Example 2.6. Valencia, Introitus, Pedal Point.....	38
Example 2.7. Introitus, Soprano and Alto.....	40
Example 2.8. Valencia, Introitus, Last Verse.....	41
Example 2.9. Valencia, Introitus, Anabasis .....	42
Example 3.1. Kyrie, Structure Graphic.....	43
Example 3.2. Liber Usualis, Kyrie .....	44
Example 3.3. Liber Usualis, Kyrie Transcribed, Melody and Text.....	44
Example 3.4. Valencia, Kyrie, Ambitus .....	47
Example 3.5. Liber Usualis, Kyrie, Last Declamation .....	48
Example 3.6. Valencia, Kyrie, Last Declamation .....	49
Example 4.1. Graduale, Structure Graphic .....	50
Example 4.2. Valencia, Graduale, Sections A (a and b) and A' (a' and b') .....	52
Example 4.3. Liber Usualis, Graduale .....	53
Example 4.4. Liber Usualis, Graduale, Dies Iræ Melody .....	53
Example 4.5. Valencia, Graduale, Dies Iræ Melody .....	53
Example 4.6. Valencia, Graduale, Et Lux Perpetua .....	55
Example 4.7. Valencia, Graduale, Final Cadential Process .....	56
Example 5.1. Tractus, Structure Graphic .....	57

Example 5.2. Valencia, Tractus, Usage of Thirds in Cadences.....	60
Example 5.3. Valencia, Tractus, Imitation.....	61
Example 6.1. Sequentia, Structure Graphic .....	63
Example 6.2. Sequentia, Melody.....	65
Example 6.3. Sequentia, Melody 2.....	66
Example 6.4. Valencia, Sequentia, Arch Form .....	68
Example 6.5. Valencia, Sequentia, Parallel Fifths Arch Form.....	68
Example 6.6. Valencia, Sequentia, Usage of Dies Dies Iræ Melody.....	69
Example 6.7. Liber Usualis, Sequentia, Per Sepulchra Melody.....	69
Example 6.8. Bass Melody 2, Tenor Countermelody.....	71
Example 6.9. Valencia, Sequentia, Rex Tremendæ.....	72
Example 6.10. Valencia, Sequentia, Liber Scriptus Melody on Recordare .....	73
Example 6.11. Valencia, Sequentia, Dies Iræ Melody on Ne Me Perdas .....	73
Example 6.12. Valencia, Sequentia, Dies Iræ Melody on Tantus Labor .....	74
Example 6.13. Valencia, Sequentia, Ultionis/Remissionis/Rationis Juxtaposition.....	74
Example 6.14. Valencia, Sequentia, Supplicanti Parce Deus Cadence .....	75
Example 6.15. Valencia, Dies Iræ Melody on Qui Mariam Absolvisti .....	76
Example 6.16. Valencia, Sequentia, Fire .....	76
Example 6.17. Valencia, Sequentia, Dies Iræ Melody on Et Ab Hædis.....	77
Example 6.18. Liber Usualis and Valencia, Sequentia, Voca Me Comparison .....	78
Example 6.19. Valencia, Sequentia, Lacrimosa Canon .....	79
Example 6.20. Liber Usualis and Valencia, Sequentia, Amen.....	80
Example 7.1. Offertorium, Structure Graphic.....	81
Example 7.2. Liber Usualis and Valencia, Offertorium, Chant Imitation .....	83
Example 7.3. Valencia, Offertorium, De Ore Leonis .....	85
Example 7.4. Valencia, Offertorium, Hostias... Illis .....	87

Example 8.1. Sanctus, Structure Graphic .....	91
Example 8.2. Valencia, Sanctus, First Stanza .....	92
Example 8.3. Valencia, Sanctus, Imitation .....	93
Example 8.4. Valencia, Sanctus, Gloria Tua Imitation.....	94
Example 8.5. Valencia, Sanctus, Benedictus Texture .....	95
Example 8.6. Valencia, Sanctus, Descending Locrian Scale .....	95
Example 9.1. Agnus Dei, Structure Graphic.....	97
Example 9.2. Valencia, Agnus Dei, Agnus Dei Material .....	99
Example 9.3. Valencia, Agnus Dei, Soprano and Tenor Contrary Motion.....	100
Example 9.4. Valencia, Agnus Dei, 6-Part Texture.....	100
Example 9.5. Valencia, Agnus Dei, Agnus Dei Material on Soprano.....	101
Example 9.6. Valencia, Agnus Dei, Inverted Contour .....	101
Example 9.7. Valencia, Agnus Dei, Agnus Dei Material Unison .....	103
Example 10.1. Communio, Structure Graphic .....	104
Example 10.2. Valencia, Communio, Opening Melody .....	106
Example 10.3. Valencia, Communio, Soprano Alto Tenor .....	106
Example 10.4. Valencia, Communio, Contrafactum .....	107
Example 10.5. Liber Usualis, Communio, Melodic Difference.....	108
Example 11.1. Absolutio, Structure Graphic .....	110
Example 11.2. Valencia, Absolutio, Opening Stanza.....	113
Example 11.3. Valencia, Absolutio, Tenor and Bass Imitation .....	114
Example 11.4. Liber Usualis and Valencia, Absolutio, Dies Iræ Melodic Comparison.....	115
Example 11.5. Valencia, Absolutio, Returning Material .....	117
Example 11.6. Liber Usualis and Valencia, Absolutio, Usage of Chant .....	118

## List of Tables

Table 1.1. Piano Repertoire 1.....	12
Table 1.2. Piano Repertoire 2.....	15
Table 1.3. Piano Repertoire 3.....	16
Table 1.4. Piano Repertoire 4.....	20
Table 1.5. Valencia's Nationalist Compositions.....	24
Table 2.1. Introitus, Text.....	34
Table 2.2. Introitus, Textual Structure.....	35
Table 2.3. Introitus, Musical Elements.....	42
Table 3.1. Kyrie, Melody and Text.....	44
Table 3.2. Kyrie, Melodic and Textual Repetitions.....	45
Table 3.3. Kyrie, Text.....	46
Table 3.4. Kyrie, Musical Elements.....	49
Table 4.1. Graduale, Text Comparison Introitus and Graduale.....	50
Table 4.2. Graduale, Material Used.....	51
Table 4.3. Graduale, Dies Iræ Text Translation.....	54
Table 4.4. Graduale, Musical Elements.....	56
Table 5.1. Tractus, Et Gratia Tua Translation.....	60
Table 5.2. Tractus, Et Lucis Translation.....	61
Table 5.3. . Tractus, Musical Elements.....	61
Table 6.1. Sequences used after the Council of Trent.....	62
Table 6.2. Sequentia, Stanzas.....	64
Table 6.3. Sequentia, Musical Elements.....	80
Table 7.1. Offertorium, Domine Jesu Christe Translation.....	85

Table 7.2. Offertorium, Hostias Translation .....	87
Table 7.3. Offertorium, Musical Elements.....	89
Table 8.1. Sanctus, Text and Poetic Translation .....	90
Table 8.2. Sanctus, Musical Elements .....	96
Table 9.1. Agnus Dei, Stanzas Comparison.....	97
Table 9.2. Agnus Dei, Textual Variation.....	98
Table 9.3. Agnus Dei, Musical Elements.....	103
Table 10.1. Communio, Text Translation .....	104
Table 10.2. Communio, Musical Elements.....	109
Table 11.1. Absolutio, Textual Repetition.....	111
Table 11.2. Absolutio, First Stanza Key Structure.....	114
Table 11.3. Absolutio, Text Omission.....	115
Table 11.4. Absolutio, Musical Elements .....	118

## **List of Appendices**

Appendix A: INTERNATIONAL PHONETIC ALPHABET TRANSLITERATION AND WORD-BY- WORD TRANSLATION .....	119
Appendix B: POETIC TRANSLATION .....	130
Appendix C: SCORE .....	134
Appendix D: COMPLETE CATALOGUE .....	180

# Introduction

Classical music in Colombia has been on the rise in the last two decades. In the mid-1950s, classically trained musicians struggled to gather audiences due to the listeners' lack of interest and education. To attract spectators, composers initiated a nationalist movement, fusing elements of folk and traditional music with elements of classical music.

Colombian composer Antonio María Valencia reformed and redefined the teaching of music in Colombia, following the models of prominent music schools from Europe. Valencia wrote a vast number of works for piano, chamber ensembles, orchestra, voice, and choir. His most important choral work is his Requiem, Polifonía Vocal, C. G-V 74, for four voices, a cappella. Valencia modeled the composition of his Requiem Mass after the "Mass on the Day of the Burial or on the Day of Burial", collection of Gregorian chants in the *Liber Usualis*, a book containing the chants necessary for the Divine Office and the Mass, which was published by the monks of the Abbey of Solesmes, France, and was first edited in 1896.

This document is a detailed analysis of Valencia's Requiem, which includes historical background and context, an extensive biography of the life of the composer, word-by-word and poetic translations of the text, and a transcription of the text using the International Phonetic Alphabet, following the rules of diction of Ecclesiastical Latin. The focus of this document is to aid conductors in understanding the construction of this setting so they can prepare the work for performance, while also providing another source of information for the study of the life and work of this important Colombian composer.



# Chapter 1: Biography

## 1.1 Family Life and Early Childhood

At the turn of the 19<sup>th</sup> century, the southwestern city of Cali, Colombia, was a small yet thriving community.<sup>1</sup> Comprised primarily of landowners, Cali's economy was based mainly on livestock, sugar cane, beef, *panela*, cheese, and gold mines.<sup>2</sup> These landowners lived in *haciendas*: built and inhabited by the dominant noble class during the colonial period, they used slavery for the breeding of livestock and cultivation of crops. Matilde Zamorano, Antonio María Valencia's mother, born in Cali in 1878, was the third of four children of Fernando Zamorano and Enriqueta Salazar. Fernando owned a vast number of rural properties dedicated to cattle raising and cacao cultivation for export; as such, the Zamorano-Salazar family enjoyed a high socio-economic status. As was customary, girls like Matilde were raised with instruction in arts, handcrafting, sewing, cooking, music, and voice, until they reached the age when they could be married. Matilde studied piano due to her great musical talent. She often gave recitals at her home with her sister Enriqueta, interpreting *pasillos*, *danzas*, and *bambucos*—traditional Andean-Colombian music genres influenced European music—in arrangements for four-hand piano.

Julio Escipi3n Valencia, Antonio Mar3a's father, was born in Bogot3 in 1873 of General Antonio Mar3a Valencia (the composer's namesake and grandfather) and Rosario Belmonte. Julio studied cello, piano, and guitar, and dedicated himself to music professionally. When he was 24, he joined the Lira Colombiana, a music ensemble founded in 1897 by Pedro Morales Pino (1863 – 1926) with the purpose of promulgating traditional Andean Colombian music, and in 1898, he toured around the world with the ensemble. One year later in May 1899, the *Lira Colombiana* arrived in Cali, and the single men of the Lira went around the city serenading women on horses that *hacienda* owners loaned to them. This is how Julio met Matilde, and with her parents' approval, he visited her often. In August of the same year, Pedro Morales Pino, founder of the Lira Colombiana, embarked on another tour with the ensemble; however,

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<sup>1</sup> Santiago de Cali, capital of Valle del Cauca department, is commonly referred to as Cali.

<sup>2</sup> Wikipedia contributors, *Cali*, (Wikipedia, The Free Encyclopedia), <https://en.wikipedia.org/wiki/Cali> (accessed August 29, 2018).

Julio decided to stay in Cali to pursue his romantic interest in Matilde. In October 1899, a civil war<sup>3</sup> erupted, and Julio enlisted to fight for his liberal views. He was wounded in the war and later was taken care of by Matilde's family, who held political views opposite those of Julio. It is uncertain if the relationship between Julio and Matilde flourished before or after the war, but nonetheless he proposed in October 1900, and in February 1901, they married.

At the beginning of the 20<sup>th</sup> century, Cali did not have any significant culture of art music performance: concerts were practically nonexistent, with the exception of the occasional vocal recital that included famous opera and *zarzuela*<sup>4</sup> arias. Furthermore, music academies or conservatories did not exist, and only music teachers with acceptable credentials could offer private music lessons. Because the music environment was poor and he was struggling with his musical career, Julio decided to take a different professional path. He accepted a job as an accountant at Almacén Universal, de Fischer & Co., a store that managed all types of imports and exports. With reliable employment, Julio and his wife Matilde began growing their family, with Antonio María, the second of eight children, born in November 10, 1902. There are discrepancies as to the composer's birth date (his birth certificate shows the aforementioned date), and his baptism was held on December 21, 1902.

Antonio María Valencia, referred to simply as Valencia hereinafter, grew up in a home that fostered his musical abilities. As previously noted, his parents were both artistically inclined, and so they nurtured his musical talents and interests. When the relationship between Julio and Luís Fischer, owner of Almacén Universal, de Fischer & Co. began to deteriorate, Julio left the company and started exporting coffee and fruit on his own. Because Julio needed to financially support not only his own family but his mother as well, he started teaching private music lessons at his house. Gradually, he began to receive some recognition as a teacher, and in November 25, 1905, he became the director of the Lira Caucana—an ensemble similar to the Lira Colombiana—which focused on promoting traditional Colombian music.

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<sup>3</sup> The *Guerra de los Mil Días* (1899–1902), the “Thousand Days’ War,” was a civil war between the Liberal Party and the Conservative Party.

<sup>4</sup> Spanish lyric-dramatic genre which alternates between spoken and sung scenes, incorporating operatic and popular songs, as well as dance.

Julio taught his son to play piano, and by the time he was 6 years old, he could play the instrument proficiently. It seems that his piano skills developed rather quickly, for in less than one year of studying the instrument, Valencia accompanied Chilean violinist Luís Palma, and at the age of 10 he gave a recital at Teatro Borrero in Cali, playing Beethoven's Cello Sonata 2, op. 49 in collaboration with cellist Gregorio Silva, a member of the Lira Colombiana. In 1909, Valencia began primary studies at San Luís Gonzaga School, and after his first primary school year, he was promoted to secondary school. In 1913, Valencia made his first important public appearance when his father took him to Bogotá to give a recital in the well-known Teatro Olympia, at the beginning of July. While the content of the concert program is unknown, Valencia's performance received high praise in reviews, as he was called a prodigious child who played the piano with miraculous skills. After staying for three months in Bogotá, Valencia traveled to Manizales and gave two recitals, programs which are unknown as well. When Valencia concluded his school studies in 1916, he performed in the end-of-term event at San Luís Gonzaga, where he performed three piano pieces and, due to the culmination of his academic studies at the institution, he wrote an institutional hymn for this school. This composition was the second piece he wrote (C. G-V 2)<sup>5</sup>; the first composition was a hymn<sup>6</sup> for Antonio Ricaurte's regiment in honor of the centennial of his death. Antonio Ricaurte (1786–1814) was a patriot of the Independence of Colombia and Venezuela. Ricaurte immolated himself by lighting up a barrel of gunpowder to blast the enemy in the Battle of San Mateo, Venezuela<sup>7</sup>.

Given that Valencia's father and other colleagues had founded a music school and that they had formed an ensemble called Sexteto Unión Musical, it naturally followed that Valencia's third composition was a work for a small instrumental ensemble. He titled the work *Intermezzo No. 1, para pequeña orquesta*, C. G-V 3 (Intermezzo No. 1, for small orchestra). Valencia's father was keenly aware of his son's extraordinary talents, and Julio eventually realized that in order for his son to continue growing

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<sup>5</sup> "Himno del Colegio San Luis Gonzaga", C. G-V 2.

<sup>6</sup> "Himno Patriótico, especial para el Regimiento de Ricaurte de Bogotá", C. G-V 1.

<sup>7</sup> Wikipedia contributors, *Antonio Ricaurte*, (Wikipedia, The Free Encyclopedia), [https://en.wikipedia.org/wiki/Antonio\\_Ricaurte](https://en.wikipedia.org/wiki/Antonio_Ricaurte) (accessed June 13, 2019).

musically, he would need musical study beyond his father's lessons. He wanted his son to continue with his studies abroad, writing:

I do not have anything else to teach Antonio. (...) I would like to send him to another center, to Paris... He is admirably gifted, but I lack of resources to accomplish this dream.<sup>8</sup>

In order to showcase Valencia's talents, a tour through Panama was scheduled; however, his family lacked the means to fund the tour, and so Valencia presented a recital in Cali, on November 23, 1916, to raise funding for the tour. Several local, important artists also performed on the recital, including baritone Ramón Blanchart, pianist Gustavo Escobar, and violinist Leopoldo Carreño, as well as flutist Alfonso Borrero Sinisterra who later toured Panama with Valencia. At the recital, titled "Gran Festival Artístico," the Sexteto Unión Musical premiered Valencia's Intermezzo No. 1. The hand program for this "Great Artistic Festival" included an epigraph written by Valencia:

The ardent desire that encourages me to crown the high summits of the arts and to serve later my beloved homeland through my knowledge, makes me – maybe the only one in my lifetime – address the audience of my native city soliciting for your support to finish my career.<sup>9</sup>

Toward the end of 1916, Valencia, his father, and Borrero Sinisterra embarked on the concert tour, which began in Panama, although there was no fixed itinerary. The main focus of this trip was to showcase Valencia's talents and to acquire the funds necessary to further his musical training abroad. The first concert, held in Panama City, featured local musicians. When the local pianist suddenly fell ill, Valencia stepped in and performed—without any rehearsal—Beethoven's Trio in C minor, op. 1, no. 3 for piano, violin, and cello, thus contributing to his acclaim as a child prodigy. After Panama, the three

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<sup>8</sup> Original source in Spanish: "Ya no tengo nada que enseñarle a Antonio. (...) Quisiera mandarlo a otro centro, a París... Él es admirablemente dotado, pero yo carezco de recursos para realizar esta ilusión."

<sup>9</sup> Original source in Spanish: "El ardiente deseo que me anima de coronar las excelsas cimas del arte y servir más tarde a mi querida Patria en la medida de mis conocimientos, hace que por esta vez – quizá la única en mi vida – me dirija al público de mi ciudad natal solicitando su apoyo para terminar mi carrera".

travelers proceeded to the United States of America, but upon arriving, they were told that he could not play in the major musical centers (e.g. those of New York City, Boston, and Chicago) unless there was a written contract endorsed by a sponsor.

Nevertheless, Valencia did give numerous recitals in several American cities. He received many excellent reviews from the press along with the support of several prominent musicians. The common themes among the reviews were Valencia's musical genius, technique, refinement, and musical maturity, despite a lack of formal musical training or mentorship from a teacher besides his father. In April 1917, they returned to Colombia, and Valencia focused his attention on writing music and studying music theory under the guidance of his father. During this period, he began formal piano studies with the internationally renowned Colombian pianist Honorio Alarcón, who mentored him on the musical interpretation of the works of Chopin, Schumann, and Liszt.

Valencia gave no public performances for the rest of 1917, but in March 1918, a concert featuring Valencia was programmed at Teatro de Cristóbal Colón (The Christopher Columbus Theatre), Colombia's national theater. Valencia shared the stage with tenor Ernesto Salcedo Ospina; the concert also featured Valencia as piano soloist with the Orquesta Unión Musical in a performance of Grieg's Concerto in A minor, op. 16. Valencia's newfound friendship with the tenor led the child prodigy to fall into a bohemian lifestyle during which his musical growth slowed. Instead, it fostered drinking habits that would become problematic later in his life.

Valencia's only musical composition for the stage was written in 1919. He used Pantaleón Gaitán Pérez's libretto *En Virlandia* which was specifically written for *zarzuela*. Both the librettist and the composer won a contest organized by Sociedad de Autores Colombianos (Society of Colombian Authors) for the composition. The full score of *En Virlandia*, C. G-V 15, is lost, and only a piano-vocal score exists.

Alfredo Bracale, founder of the Bracale Opera Company, visited Colombia between 1921 and 1933. His opera company contributed to the musical environment of Colombia during that period, bringing in both novice and established opera singers, instrumentalists, and conductors and performing

repertoire not heard before in Colombia. It is known that Enrico Caruso performed with this company. The first appearance of his company in the Colombia was in January 22, 1922, and took place at Teatro Colón, where Verdi's "Rigoletto" was performed. When Bracale first arrived in Bogotá, he had the opportunity to hear Valencia play the piano, and in admiration of the level of his performance said:

He is marvelous. This child has the precision of a mature concertist. Why are not you in Europe?<sup>10</sup>

The last concert given by the company before it went bankrupt took place in Medellín in 1933. Thereafter, some of its musicians, including Bracale himself, decided to remain in Colombia, further contributing to the musical formation of musicians and orchestras in the country.<sup>11</sup>

Unfortunately, Colombia's cultural level did not match the talents of Valencia, and the country did not understand how important it was to support him to pursue his studies abroad. As a teenager, Valencia found himself struggling with the music environment in Cali; the city was not a significant center for the arts, and Bogotá offered more opportunities. Valencia constantly debated whether to stay in Cali or Bogotá. He knew, however, a bigger city on a different continent would better satisfy his musical needs.

In the meantime, the music school founded by Julio Valencia and Alfonso Sinisterra in 1911, known at the time as Escuela de Música de Cali, had grown considerably. Valencia, with his much-deserved reputation within the music community, joined the music school's faculty, which led to additional student enrollments. With this additional growth, the Escuela de Música de Cali began offering violin and piano courses.

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<sup>10</sup> Original source in Spanish: "Es maravilloso. Este niño tiene la precisión de un veterano concertista. ¿Por qué no está usted en Europa?"

<sup>11</sup> Daniel Cárdenas Velásquez, *La Compañía de Ópera Bracale en Colombia, un agente de la cultura musical del país*, (Historia y Sociedad, (29)), 283-312. <https://dx.doi.org/10.15446/hys.n29.50598> (accessed June 15, 2018).

## 1.2 Adolescence and Studies in Europe

In 1923, Valencia's career took an important turn when the Colombian government decided to offer a scholarship to a worthy musician that wanted to pursue musical studies in a country of their choice. Luckily, Guillermo Uribe Holguín, director of the National Conservatory in Bogotá, was the adjudicator for this scholarship. Holguín was aware of Valencia's great musicianship and thus awarded him the scholarship. In a letter written on July 7, 1923, by Uribe Holguín to Valencia, he suggested Paris and Brussels as important centers in which to pursue the study of composition, Valencia's main interest:

If composition is what interests you the most, there is no doubt that the center that will best suit your needs is Paris, if not, Brussels. In Germany you could face serious issues with the language, which, if not mastered, effective learning is almost impossible. Paris is ideal, although Brussels' advantage would be its cheap and intimate life. Wherever you go, what is crucial is to choose the right school or professor. There are bad ones everywhere, or that are interested only in earning what they charge per lesson, nothing else. Why do not you think about joining the Schola Cantorum? That is where you could meet the real principles of the serious art. It would be my pleasure to recommend you. If you lean toward what I suggest, write to me and I will send you an introductory letter right away.<sup>12</sup>

In a letter to his mother, Matilde, Valencia mentioned how difficult it was going to be to leave his family behind, but he promised he would study with both heart and soul, and become the best musician he could, honoring his mother's gift of life. Valencia ultimately decided that his best option was Paris. The cultural life of 1920s Paris was thriving, and the city was home to a number of important figures of the artistic world: Erik Satie, who had studied under d'Indy and Roussel at the Schola Cantorum, had been "adopted" by Les Six by 1917; Arthur Honegger wrote *Pacific 231* and *Rugby*; Darius Milhaud composed *Le bœuf sur le toit* and *La création du monde*; and Francis Poulenc premiered his ballet *Les biches* in

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<sup>12</sup> Original source in Spanish: "Si a usted lo que más le llama la atención es el estudio de la composición, no hay duda que el centro que más le puede convenir es París, y si no, Bruselas. En Alemania tendría usted el grave inconveniente del idioma, que si no se domina completamente, hace casi imposible el estudio eficaz. París es el ideal, aunque Bruselas tendría la ventaja de ser una vida más barata y más íntima. Vaya usted a donde fuere, lo indispensable es que escoja bien la escuela o el profesor. En todas partes los hay malos, o que se interesan únicamente por ganar el valor de lo que piden por las lecciones y no más. ¿Por qué no piensa usted en entrar a la Schola Cantorum? Es allí donde podría usted conocer los verdaderos principios del arte serio. Yo tendría mucho gusto en recomendarle. De modo que si le inclina lo que le aconsejo, escríbame y le mandaré en seguida una carta de introducción."

collaboration with Sergei Diaghilev and his Ballets Russes. The Parisian artistic scene in this time included other notable composers such as Stravinsky, Prokofiev, and Strauß, as well as painters Pablo Picasso, Fernand Léger, and Georges Braque.

Earlier in 1923 Valencia had met Ernesto Valdivia Palma, a Chilean violinist that also wanted to pursue studies abroad. Valdivia Palma needed to gather funds to organize travel to Paris to study with the famed violinist Jacques Thibaud, and so they decided to give recitals as they eventually made their way to France. They began their travels together in August 24, sailing from Buenaventura, Colombia, to Panama, and then toward Europe. During this trip from Colombia to Panama, both musicians gave a recital on board. The long journey ended in Le Havre, France, on September 25, 1923, and the next day Valencia traveled to Paris. Upon his arrival to the city, he contacted his second cousin, Primitivo Iglesias, who was pursuing specialized studies in medicine (Valencia stayed with him for the first month while he arranged his housing situation). The next day, Valencia went to the Schola Cantorum and met Guy de Lioncourt, a French composer and student of Vincent d'Indy, who gave him an order to take an entrance exam, presided by Vincent d'Indy. In a letter to his parents, he wrote:

I will be examined in piano, theory, solfège, and melodic dictation, and after the exam, d'Indy himself will indicate which classes and degrees I should take; for me, that day will be of true happiness. Regulations for the piano examination require playing three pieces, one of which must be an etude, and these three pieces are the choice of the student, which is very good. I have chosen a prelude and fugue by Bach (G major), Grieg's Sonata in E minor, and Granados' *Danza Española*.<sup>13</sup>

Valencia successfully played Bach's and Grieg's music, and d'Indy and the other adjudicators were so pleased with his performance that they did not request him to play the *Danza Española*. At the end of the exam, d'Indy approached him and asked if he had written any music, and so Valencia played

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<sup>13</sup> Original source in Spanish: "Me examinarán en piano, teoría, solfeo y dictado y después del examen el mismo d'Indy me indicará los cursos y grados que debo seguir; ese día será para mí de verdadera felicidad. El reglamento exige para el examen de piano tres trozos entre los cuales ha de haber un estudio y estos tres trozos a la voluntad del alumno, lo cual es muy bueno. Yo he escogido un preludio y fuga de Bach (en Sol Mayor), la Sonata de Grieg, en Mi menor y la Danza Española de Granados."



for him his *Danza Colombiana del Valle de Tenza*, C. G-V 23.<sup>14</sup> After his interaction with d'Indy, the young composer was accepted into the Schola for piano performance and composition. Four days after, Valencia took the exams in melodic dictation, solfege, and music theory, excelling in all of them. Valencia studied piano with Paul Braud (with whom he later developed a friendship); harmony with Leon Saint-Requier; counterpoint with Paul Le Flem; chamber music with Gabriel Pierné; orchestration with Manuel de Falla; and composition and conducting with Vincent d'Indy.

For the end-of-term exams at the Schola, Valencia was required to perform a piano recital and to compose an instrumental melody, a melody with text, a four-part motet in the style of Palestrina or Victoria, and a choral variation on a theme by d'Indy. In a letter to his mother Valencia told her that while his schoolwork at the Schola kept him very busy, he was grateful to be attending. He also wrote what d'Indy commented on his final exam:

For the vocal melody 'Cette fille elle morte,' poem by Paul Fort: good, although a bit too modulatory in the third verse; for the instrumental melody: good (underlined); for the four-part mixed voice motet *O vos omnes qui transitis per viam*: excellent work, in a style unlike Palestrina, yet musical and expressive; and for the choral variation: very well understood.<sup>15</sup>

From the time he arrived in Paris Valencia remained in regular contact with his family. He consistently wrote letters to his mother and father, but in mid-October, 1924, Valencia faced numerous health issues that brought his letter-writing to a complete stop. On January 4, 1925, he wrote to his mother to explain the reason for his silence. Valencia explained to his mother he initially contracted influenza and the doctor had ordered a week's bed rest for him. After he recovered from the flu, he returned to the Schola; the day was rainy, and due to the extreme humidity, he contracted tonsillitis. A few days into the month of November, Valencia suffered from bronchitis, and toward the end of the month, he was

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<sup>14</sup> The original composition was written for piano and violin, but in this instance, the composer played a piano solo version; its manuscript is now lost.

<sup>15</sup> Original source in Spanish and French: "Para la monodia vocal "Cette fille elle morte", poema de Paul Fort: *Bon, quoique un peu trop modulante a la troisieme ligne*; para la monodia instrumental: *Bon* (subrayado); para el Motete a cuatro voces mixtas "O vos omnes qui transitis per viam": *Excellent travail, dans un style autre que le palestrinien, mais musical et expressif*; and for the choral variation: *très bien compris*."

diagnosed with chronic conjunctivitis. He also mentioned to his mother that after all of these ailments, he was experiencing a skin condition, which he called “anthrax.”<sup>16</sup>

The young composer’s first year at the Schola Cantorum was filled with many tasks, and despite knowing how hard he had to work, he added extra classes that would help him with his musical studies, such as chamber music, counterpoint, music theory, and composition, the last two being particularly demanding. Under d’Indy’s tutelage, Valencia composed a piano suite comprised of a fantasy and fugue, an allemande, a minuet, a sarabande, a rondo, and a gigue.<sup>17</sup> So that Valencia might keep the scholarship granted by the Valle del Cauca government, Paul Braud wrote a letter directed to the Valle Departmental Assembly and the Cali Municipal Council, in support of Valencia, writing that Valencia was at the top of his class, very intelligent, musically gifted, hardworking, receptive to advice, and absolutely worthy of the government’s support. The government granted him the scholarship for the upcoming academic year.

All of the difficulties and demands that Valencia faced in Paris led to his maturation and a change in his outlook on life. In a letter he wrote to his father, dated January 24, 1925, Valencia promised to share all his knowledge with him and to continue writing new music. He also mentioned to his father the repertoire he was studying and preparing for an upcoming piano recital that would feature Braud’s pupils, which took place on February 23 (Table 1.1). This recital focused on the solo and chamber music of Franz Liszt and Gabriel Fauré. Even though Valencia had been studying a great number of solo piano pieces in his lessons with Braud, Valencia managed to perform three additional works: Liszt’s *Marche de Rákóczy* arranged for two pianos, eight hands (performed with three other students of Braud); Fauré’s Nocturne op. 4, no. 7; and Liszt’s Étude no. 8 “*Wilde Jagd*.”

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<sup>16</sup> In later years, Julio, his father, and one of his siblings died of complications related to furunculosis, which might be the skin condition Antonio María mentioned to his mother in this letter, called “anthrax” in this instance.

<sup>17</sup> “Suite pour le piano, C. G-V 29, April 1925. The manuscript reads: Antonio M. Valencia/op 2/Paris-Schola Cantorum, Avril 1925/Suite pour le Piano/1-Fantasie avec Fugue-/2-Allemande-/3-Minuet-/4-Sarabande-/5-Rondeau-/6-Guige-

**Table 1.1. Piano Repertoire 1**

COMPOSER	WORK
Frédéric Chopin	Ballade No. 1 in G minor, op. 23
	Ballade No. 3 in Ab major, op. 7
	Ballade No. 4 in F minor, op. 52
Ludwig van Beethoven	Piano Sonata No. 7 in D major, op. 10
	Piano Sonata No. 8 in C minor, op. 13 (“Pathétique”)
	Piano Sonata No. 14 in C# minor, op. 27 (“Moonlight”)
	Piano Sonata No. 17 in D minor, op. 31 (“Tempest”)
	Piano Sonata No. 21 in C major, op. 49 (“Waldstein”)
	Piano Sonata No. 23 in F minor, op. 57 (“Appassionata”)
	Piano Sonata No. 26 in Eb major, op. 81a (“Les adieux”)
César Franck	Prélude, Choral, et Fugue, FWV 21
Robert Schumann	<i>Davidsbündlertänze</i> , op. 6
	Sonata no. 2 in G minor, op. 22
	<i>Carnaval</i> , op. 9
	Fantasie, op. 17
Johannes Brahms	<i>Variationen über ein Thema von Paganini</i> , op. 35
	Rhapsodie in B minor, op. 70, no. 1
Camille Chéviard	Thème et variations, op. 5
Gabriel Fauré	Barcarolle No. 5, op. 66
	Thème et variations, op. 73
	Valse-Caprice no. 2, op. 38
Claude Debussy	<i>L'Isle Joyeuse</i> , CD 109
	<i>Les Collines d'Anacapri, Preludes Livre I</i> , CD 125

As a final piano exam, all students studying toward earning a Piano Diploma at the Schola were required to play Beethoven’s Piano Sonata in A-flat major, op. 110, no. 31, among a number of other piano works. Another portion of the exam included sight-reading and transposing pieces written by d’Indy. In addition to the Beethoven, Valencia’s repertoire included Lioncourt’s *Fugue and Fantasia on a Cantilena* and Albéniz’s *Triana* from *Iberia, Book II*. Although seven students took the examination, only Valencia and three other students received the diploma, with Valencia’s score of 59 out of 60 being the highest of them all. The diploma he received stated “fulfills the required conditions to teach, knowledgeably, the art and the style of piano.”<sup>18</sup> Due to his success as a pianist at the Schola Cantorum in Paris, Valencia decided to stay there for a third year to pursue the Concert Diploma in piano.

<sup>18</sup> Original source in Spanish, translated from French by Antonio María: “Illeña las condiciones requeridas para enseñar, en conocimientos de causa, el Arte y el estilo del Piano”

With his classmate and friend, Joaquín Nin-Culmell, his mother, Rosa Culmell, and her sister Anaïs, Valencia spent the summer of 1925 in Hendaye, where he spent time at the beach, practicing piano, and writing music. During this time, Valencia's friendship with Nin-Culmell flourished. In letters to his mother sent from Hendaye, he described Nin-Culmell as a sweet and good lad, like a brother from France. To fulfill his dream of visiting Spain, Valencia and the Culmell family traveled across the border, several times. At the end of his vacation, he returned to Paris to continue with his studies at the Schola Cantorum, which resumed in October 1, 1925.

Due to d'Indy's focus on writing his own music, Valencia's composition lessons started toward the end of November. Counterpoint lessons with Le Flem were based on Gregorian chant, and after reviewing Valencia's homework, Le Flem noted that Valencia was a gifted contrapuntist. His chamber music studies with Braud included not only the study of repertoire for duets, trios, or quartets with other instruments, but also the study of symphonies transcribed for two pianos. Because of his success as accompanist during the first part of the academic year, Valencia became one of the most sought-after accompanists in the Schola.

Valencia also participated in the Schola's choral concerts, which d'Indy conducted. His first performance as a choir member took place on February 26, 1926, where d'Indy gave a lecture on the genesis of Beethoven's Symphony No. 9 followed by a performance of the symphony and Beethoven's *Choral Fantasy*, op. 80. During Holy Week, d'Indy conducted Bach's *St. Matthew Passion*, and in a letter to his mother dated March 30, 1926, Valencia wrote, "Holy Week has been superb. That Bach's Passion is something divine and colossal."<sup>19</sup> There are records that show that he also performed Haydn's *The Creation* and d'Indy's *Le Chant de la cloche*, op. 8.

At the end of the academic year, d'Indy asked his composition students to compose a sonata as a final project, with Valencia electing to write a sonata for piano and violin, which he later title *Dúo en*

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<sup>19</sup> Original source in Spanish: "La Semana Santa ha estado soberbia. Esa Pasión de Bach es algo divino y colosal"

*Forma de Sonata, para violín y piano*, C. G-V 32. In a letter to his mother, Valencia commented on the compositional process:

...When studying the technique of an art form, it becomes very complicated, if not impossible, to have one's own ideas because one is subject to the influences, which tend to be beneficial when those are good, although sometimes they result slightly detrimental to the free development of an individual's artistic nature. The talent of a composition student consists of knowing how to discern the influences that appear in each step, in knowing how to assimilate what suits their personality, and to dismiss the rest.<sup>20</sup>

All composition students were requested to perform, or to have their peers perform their sonata during a composition recital held on May 10, 1926. D'Indy's verdict placed the 23-year-old Valencia second in his class after a 38-year-old Romanian student by the name of Ghiga.

After the composition recital, Valencia had to play his last piano recital to fulfill the requirements to receive his Concert Diploma. The jury requested that he play Scarlatti's sonatas, Beethoven's op. 110, Schumann's *Davidsbündlertänze*, Albéniz's *Triana*, and d'Indy's op. 85, which was edited and published just a few weeks prior and played only once in Paris. His recital program consisted of the pieces in Table 1.2.

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<sup>20</sup> Original source in Spanish: "... Cuando se estudia la técnica de un arte es muy difícil si no imposible tener ideas propias, pues uno está sujeto a las influencias, que las más de las veces son benéficas, cuando ellas son buenas, pero que también algunas veces resultan un poco perjudiciales para el libre desarrollo de la naturaleza artística del individuo. El talento del alumno de una clase de composición consiste en saber discernir las influencias que a cada paso se le presentan, en saber asimilar lo que convenga a su personalidad y desechar el resto."

**Table 1.2. Piano Repertoire 2**

COMPOSER	WORK
Domenico Scarlatti	Three Sonatas (unknown)
Johann Sebastian Bach	English Suite No. 3 in G minor, BWV 808
Franz Joseph Haydn	Piano Sonata in E-flat
Friedrich Wilhelm Rust	Piano Sonata No. 11 in F-sharp minor
Ludwig van Beethoven	Piano Sonata No. 31, op. 110
Carl Maria von Weber	Piano Sonata No. 2 in A-flat major, op. 39
Robert Schumann	<i>Davidsbündlertänze</i> , op. 6
	Fantasie, op. 17
Frédéric Chopin	Piano Sonata No. 2 in B-flat minor, op. 35
	Ballade No. 1 in G minor, op. 23
	Scherzo No. 2, op. 31
	Mazurka No. 32 in C-sharp minor, op. 50
César Franck	Prélude, Choral, et Fugue, FWV 21
Claude Debussy	<i>L'Isle Joyeuse</i> , CD 109
Gabriel Fauré	Nocturne No. 7 in C-sharp major, op. 74
	Valse-Caprice No. 3, op. 59
Felix Mendelssohn	<i>Romance sans paroles</i> , op. 19 (two romances, unspecified)
Paul Dukas	Piano Sonata in E-flat major
Vincent d'Indy	Thème varié, Fugue et Chanson, op. 85
Isaac Albéniz	<i>Iberia</i> , T. 105 ( <i>Triana</i> )

The piano exam also included sight-reading and transposition, two areas in which Valencia excelled, and therefore he was granted an Honor Diploma. The news of Valencia's success quickly made its way to Colombia, where, especially in Cali, several newspapers published articles related to Valencia's graduation from the Paris Schola Cantorum.

After graduation, Valencia spent the summer of 1926 vacationing in Hendaye and Spain with Joaquín Nin-Culmell and his family. Also during that time, Valencia was preparing a recital that his piano professor, Braud, was organizing in Paris on his behalf. That recital took place in November 24, 1926, and it was shared with singer Suzanne Dispan de Floran. On December 19, 1926, two wealthy Colombian women residing in Paris organized a music festival and invited Valencia to perform. The festival was organized to raise funds for a hospital that treated patients with leprosy in Agua de Dios, a town located 70 miles southwest of Bogotá. This event took place at the Paris-Latin American Association, and it was followed by a banquet and dancing.

For a period of six months, Valencia ceased writing letters to his parents, with his last letter dated December 22, 1926. In July 1927, Valencia wrote to his parents about how the deteriorating health of his family and his own homesickness were having a negative effect on his mood. 1927 was filled with public and private recitals, both solo and collaborative, in various locations such as the Schola Cantorum and the National Institute for the Blind. His solo debut as a pianist was scheduled for the evening of March 14. For this recital, Valencia invited the press, music critics, and important members of Parisian society. The program included several pieces he had in his repertoire which he continuously studied (Table 1.3).

**Table 1.3. Piano Repertoire 3**

COMPOSER	WORK
Johann Sebastian Bach	Prelude and Fugue in D minor ( <i>Das wohltemperierte Klavier</i> , Book unknown)
François Couperin	<i>Le carillon de Cithère (Troisième livre de pieces de clavecin)</i>
Domenico Scarlatti	Keyboard Sonata in G major (op. unknown)
	Keyboard Sonata in D major (op. unknown)
Robert Schumann	<i>Davidsbündlertänze</i> , op. 6
Gabriel Fauré	Valse-Caprice No. 2, op. 38
Vincent d'Indy	Thème varié, Fugue et Chanson, op. 85
Claude Debussy	<i>L'Isle Joyeuse</i> , CD 109
Frédéric Chopin	Preludes, op. 28 (nos. 19, 21 23, 8)
	Mazurka No. 32 in C-sharp minor, op. 50
Isaac Albéniz	Iberia, T 105 (El Corpus en Sevilla, Triana)

In his diary, Valencia wrote about the preparations for his debut and how he performed. He mentioned he was nervous throughout Bach's prelude, but by the fugue he felt completely comfortable. The pieces he thought that were executed the best were Schumann's, d'Indy's, and Albéniz's. After a standing ovation, he performed Paul Bazelaire's Toccata for Piano, op. 59, Emmanuel Chabrier's Scherzo-Valse from *Pièces Pittoresques*, and Manuel de Falla's *Danza Ritual del Fuego* from *El Amor Brujo*. Following this recital, Valencia continued to perform and several events were added to his calendar. Despite his busy concert schedule, Valencia continued to write music, crafting works for piano and organ.

His debut with an orchestra in Europe took place in December of 1927, where he played Grieg's Piano Concerto in A minor, op. 16, with the Paris orchestra under the baton of Georges de Lausnay. The

next year, d'Indy conducted a concert of orchestral music, featuring Valencia as soloist on d'Indy's *Symphonie sur un Chant Montagnard Français*, op. 25. This concert took place in March 28, 1928, and included works by Mendelssohn, Méhul, and Hérold. A month later, Valencia gave a solo recital at the Schola.

For ten long months, Valencia once again ceased writing letters to his parents, and would only send newspaper clippings of reviews of his performances. Once his recitals had concluded in July 1928, he took time to write to his family; however, instead of writing positive news of his successes, he told them he was homesick and promised to return home by January or February. Valencia organized a November 13 recital that featured only the music of his composition professor. On December 28, several of Braud's students collaborated in a recital in which Valencia and Joaquín Nin-Culmell were two of the five pianists that played. The program contained only music for two pianos by Camille Saint-Saëns. However, because Valencia's success as a pianist continued to rise, he postponed his trip back to Colombia. He prepared a tour through the south of France at the invitation of a former colleague from the Schola. He traveled to Montpellier to give a concert toward the end of May 1929, where the reviewers commented on his virtuosity, sensitivity, and impeccable technique. For June 1929, he received a proposal of playing in Seville, Spain, during the "Sevilla Exposition," an event featuring Colombian culture for an entire week. Unfortunately, Valencia did not perform at the exposition due to a lack of support from the Colombian government. At the request of his mentors and colleagues, Valencia gave one final recital at the Schola on June 28, 1929 before returning home. This concert featured music by Beethoven, Schumann, Chopin, and Fauré.

### **1.3 Valencia's Return to Colombia**

After a long travel by sea, he arrived at his home country on September 24, 1929. His debut in Colombia was scheduled for October 31 at the Municipal Theater in Cali, where he performed Beethoven's "Appassionata" sonata; Schubert's Impromptu, op. 142, no. 3 and *Moments Musicaux*, op. 94, no. 3; Mendelssohn's *Lieder ohne Worte*, op. 67, no. 4 and *Rondo capriccioso*, op. 14; and works by



Chopin and Liszt. The concert hall was completely filled and was well received. His second and third concerts were offered in Cali on November 6 and 16. Valencia played different music on the second recital and his own compositions on the third. Unfortunately, these subsequent concerts did not attract the same number of attendees as the first. In an article published in a local newspaper, one journalist wrote:

...It is sad, very sad, that in a city like Cali, there are not enough audiences to fill the 1,500 seats of its theater when a mature artist performs on stage...<sup>21</sup>

Toward the end of November 1929, Valencia toured neighboring cities, playing different repertoire that included piano works he studied in France, his own repertoire, and music from Spanish composers, the latter to which the Colombian audiences could better relate. The following year, he planned on visiting Bogotá, and gave a concert that was scheduled for March 18 at the Teatro Colón followed by another recital with different repertoire in the same theater, nine days later. Reviews of the concerts remarked that despite the pianist's great execution, the attendance by the audience was poor due to the population's lack of culture. During his stay in Bogotá, Valencia dedicated a considerable amount of his time to composing more music. Due to cultural trends in Colombia, these compositions were more nationalist in nature than his previous works. After fulfilling his commitments in Bogotá, Valencia returned to Cali on May 30. In July, he underwent surgery to treat a cyst that was causing issues with the lower region of his back and was affecting his viscera. During his recovery time, he studied Beethoven's sixteen string quartets, which he always regarded as great achievements.

In mid-October 1930, Valencia was named member of the Board of Directors with the role of General Inspector of Studies and piano instructor at the Conservatorio Nacional.<sup>22</sup> This new position would require a time commitment that would reduce his availability to continue to tour around the country and compose new music. On the other hand, Valencia understood that this new position would

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<sup>21</sup> Original source in Spanish: "... Triste es, muy triste, que en una ciudad como en Cali, no haya aún un público suficiente para llenar los 1500 asientos de su teatro cuando se presenta en el escenario un artista consagrado..."

<sup>22</sup> Formerly "Academia Nacional de Música", the National Conservatory was founded in 1910 by Guillermo Uribe Holguín, former student of d'Indy at the Paris Schola Cantorum. In 1935, the Conservatorio Nacional became part of the Universidad Nacional de Colombia, and Uribe Holguín assumed the position of Director.

provide him with a steady source of income, which was not the case when giving recitals that were poorly attended. For example, a concert at Teatro Colón scheduled for November 10, Valencia's birthday, had to be canceled because not a single ticket was sold. The concert was rescheduled for November 12, and several days after the recital, he wrote a letter to his mother mentioning he was disappointed in Bogotá with its lack of concert attendance and how working with the National Conservatory was not profitable.

Despite the demands of his new post and his struggle to find supportive audiences, Valencia continued performing in different cities of Colombia, traveling to Bogotá, Pereira, Manizales, and Palmira. In November, he traveled to Bogotá with the purpose of performing the music he had composed. On November 3, he performed several of his pieces at Teatro Colón, along with music by Bach, Schuman, Debussy, and Colombian composer Uribe Holguín (Table 1.4). Two journalists mentioned the lack of attendance at the recital, and one of them, Abelardo Forero Benavides, wrote: "with a sparse audience, as it corresponds to spectacles of intellectual distinction..."<sup>23</sup> The other journalist, sharing Forero Benavides' thoughts, wrote for the same newspaper: "For Valencia, to be able to carry his work through, (...) he should find understanding, supportive, and encouraging enthusiasm within his environment. This simple appreciation seems painfully contradictory due to Teatro Colón's solitude on concert nights, and the absence of a documented and rational criticism..."<sup>24</sup>

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<sup>23</sup> Original source in Spanish: "Con un público escaso, como corresponde a espectáculos de distinción intelectual..."

<sup>24</sup> Original source in Spanish: "Para que Valencia lleve a término su obra (...) debe encontrar en el contorno la comprensión y el entusiasmo que lo respalde y anime. Esa apreciación sencilla se ve contradicha dolorosamente por la soledad del Colón en las noches de conciertos y por la ausencia de una crítica documentada y sensata..."

**Table 1.4. Piano Repertoire 4**

COMPOSER	WORK
Antonio María Valencia	Berceuse, C. G-V 27
	<i>Claro-Oscuro</i>
	Pastoral, para coro mixto a 3 voces, C. G-V 59
	<i>Ritmos y cantos suramericanos</i> , C. G-V 35, No. 5
	<i>Ritmos y cantos suramericanos</i> , C. G-V 36, No. 8
Johann Sebastian Bach	<i>Italianisches Konzert</i> , BWV 971
Robert Schumann	Fantasia, Op. 17
Claude Debussy	2 Preludes (unspecified)
	<i>Pour le Piano</i> , CD 95
Guillermo Uribe Holguín	<i>Crepuscular (Impresión)</i>
	<i>Trozos en el Sentimiento Popular</i> , No. 4
	<i>Trozos en el Sentimiento Popular</i> , No. 6
	<i>Trozos en el Sentimiento Popular</i> , No. 62
	<i>Trozos en el Sentimiento Popular</i> , No. 92

In February 1931, Valencia took on more duties at the Conservatorio Nacional teaching melodic dictation, music theory, and solfege. These additional duties consumed more of his time, leaving little time for concert tours and composing new music. On March 16, 1931, Valencia opened Teatro Colón's season with a program of approachable music for the uncultured public, with music by Chopin, Debussy, and Liszt, and in May, he gave three public presentations about the history of piano music in the theater's foyer.

1930 and 1931 were also filled with personal loss for Valencia. His brother Julio became ill with typhoid fever and passed on September 8, 1930. Valencia's father continued to face health issues that eventually worsened, and on June 29, Julio Valencia, the pioneer of music education in Cali, died due to a tumor in his epigastric region and complications with his skin condition. A few weeks later on July 22, Valencia's brother Hernán tragically died during a trip to the Cauca River, where he was pulled underwater by a whirlpool and drowned. At the time, Hernán, a talented poet and excellent artist, was studying law.

The following period was less chaotic, and Valencia was able to find the time to write new music. In November 1931, he debuted as an orchestra conductor with the Colombia Symphony Orchestra, the orchestra of the Conservatorio Nacional. Unfortunately, the young conductor did not fare very well in the

performance; according to Uribe Holguín, he seemed underprepared and was taking wrong tempi. In spite of his seemingly poor performance as a conductor, Valencia's reputation seemed to be growing in the capital and in other cities of Colombia. In fact, several important people within the cultural atmosphere in Colombia supported the idea of promoting Valencia to the position of Director of the Conservatorio Nacional. This created conflicts between him and Uribe Holguín, the conservatory's current director. Valencia ultimately resigned from the conservatory entirely in order to improve his standing to assume the directorship his supporters were suggesting. The members of the orchestra, however, supported Uribe Holguín because of fear of retaliation. An anonymous letter sent from an instrumentalist to Valencia read that Uribe Holguín mentioned once to the orchestra that Valencia was the most competent musician amongst the members of the orchestra, but that now he was not worth a thing.

On December 2, 1931, Vincent d'Indy passed away, and so Valencia wrote a news article titled "Vincent d'Indy, the master, the apostle, the artist." The article talked about d'Indy's character, his interactions with his peers, and how he viewed music:

Kindly, with sweet simplicity, he awakened in his disciples that investigative restlessness, so necessary for a better diffusion of the sonorous secrets (...) Profound oeuvre, humanly exquisite, made to interest those who are capable of getting excited with artistic beauty and human kindness (...) <sup>25</sup>

On January 2, 1932, he published a memorandum titled "Brief Notes on Musical Education in Colombia"<sup>26</sup>. This document described the reasons why the conservatory was struggling with recruitment, the level of musicianship within the student body, and its lack of success overall. Valencia wrote four main points, which the conservatory did not consider: 1. The deficient technical instruction; 2. The

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<sup>25</sup> Original source in Spanish: "Cariñosamente, con dulce sencillez, despertaba en sus discípulos esa inquietud investigadora, tan necesaria para la mejor penetración de los secretos sonoros (...) Obra profunda, exquisitamente humana, hecha para interesar a quienes sean capaces de emocionarse con la belleza artística y con la bondad humana (...)"

<sup>26</sup> Antonio María Valencia, *Breves apuntes sobre la educación musical en Colombia*, (Editorial E. J. Posse, Bogotá, 1932), <http://s124a8a8fdf7e07ef.jimcontent.com/download/version/1365607447/module/7487068471/name/2-AntonioMariaValencia.pdf> (accessed August 12, 2018).

proverbial lack of ideological views; 3. The lack of methodical diffusion of good music within the public; and 4. The little attention given to the issue of both social and material improvement of a musician.

Valencia developed a plan to fund a conservatory in Cali, and that plan started materializing at the beginning of 1932. The town council argued that creating a music institution under Valencia's direction was important for Cali and could potentially turn the city into an artistic center of the west because of its geographical location. Due to Valencia's experience in Europe, and especially after the publication of his memorandum, the town council backed Valencia, who was perceived as a mature artist that comprehended the needs of music education in Colombia. One year later on January 2, 1933, the Conservatorio de Cali officially started offering music classes with an initial enrollment of 32 students. The conservatory started bringing in internationally renowned musicians and added them to their faculty. Furthermore, the conservatory started a choir, which inspired Valencia to write choral music. In March he composed a setting of *Ave Maria* for three voices (soprano, alto, tenor), which was reviewed in 1940. In August, he became a member of the Board of Directors of the institution. By this time, however, the government had cut the conservatory's funding, which affected students with scholarships and resulted in the dismissal of two members of the conservatory's faculty. In spite of this setback, Valencia remained inspired by the new choir and continued to write several choral works,<sup>27</sup> a genre in which he was growing increasingly interested.

Musical culture in Colombia focused mainly on national music, but Valencia wished to educate the population through music from Europe. He firmly believed that a refined and civilized culture was reflected in that society's music, which in his mind was Western art music. Popular music should only be heard in cafes or similar places and that traditional folk music should be performed by the peasants who followed and knew well the traditions. Due to the low level of musicianship and the cultural atmosphere of Colombia's populace, Valencia avoided writing music with complex harmonies and counterpoint.

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<sup>27</sup> Canciones Populares Colombianas, C. G-V 50; Credo Dramático, C. G-V 51; Invocation à Sainte Louise de Marillac, C. G-V 52.

Unfortunately, this limited the development of his own musical language and became a characteristic of his choral style, which also featured nationalistic themes.

In 1934, Valencia played several collaborative recitals with numerous international musicians. Although his career as a concert pianist was coming to an end, his work as a pedagogue and advocate of music in Colombia was receiving acclaim from the media and fellow artists alike. The consequence of Valencia's increased attention unfortunately worsened the rivalry between Valencia and Uribe Holguín, the Conservatorio Nacional's director in Bogotá.

Other Colombian musicians that studied abroad as well seemed frustrated with the music scene in the country, and so they developed their careers in other countries such as the United States, Spain, and Mexico. Among them was Colombian Guillermo Espinosa who studied conducting in Milan and Berlin and served as director of the Music Division of the Organization of American States in Washington, D.C., a role in which he promoted Latin-American composers through music festivals, music editorials, and a music bulletin. Espinosa contacted Valencia to tell him about the conflict between prominent Colombian musicians and Uribe Holguín, who referred to them as "composers who have studied in Europe and do not belong in the conservatory in Bogotá." In his letter, Espinosa mentioned that the National Board of Madrid, through the sponsorship of the Minister of Education of the Spanish Republic, was in Bogotá for the purpose of meeting Colombian musicians and featuring their compositions in Spain. Uribe Holguín said there were no musicians in Colombia, and that the only ones they needed to meet were in the Conservatorio Nacional. Espinosa and many other Colombian musicians agreed that the Conservatorio Nacional should follow the example of the Conservatorio de Cali in its teaching philosophy. Thus, they requested permission from the Spanish embassy to visit Valencia's institution during their visit, but they were denied.

Gradually, artists who shared Valencia's musical views became increasingly interested in performing Valencia's music. In April 13, 1935, several musicians performed a recital where they played only Valencia's music as a tribute to him and where the composer participated only as an audience

member. This concert was well received by the audience, and Valencia's prestige as a prominent Colombian composer was finally established.

Around May 1935, Valencia continued his compositional endeavors and focused on choral music. Following the nationalistic trends of Colombia, he composed five pieces for mixed chorus, all based on folk elements of northern Andean countries, such as Ecuador, Peru, and Bolivia; Valencia also used rhythms and distinct melodic cells from this region of South America (Table 1.5).

**Table 1.5. Valencia's Nationalist Compositions**

CATALOGUE #	TITLE	REGION
C. G-V 55	<i>Triste Indígena</i>	Ecuador and Bolivia
C. G-V 56	<i>Canto de la nostalgia</i>	Peru
C. G-V 57	<i>Kunanti-tutaya</i>	Peru
C. G-V 58	<i>El peregrino</i>	Ecuador
C. G-V 59	<i>Pastoral</i>	Bolivia

By the fall of 1935, the Colombian government had stopped funding Valencia's Conservatorio de Cali entirely. The institution had enough funds in reserve to pay faculty salaries, but not enough for maintenance or class materials. Meanwhile, the Conservatorio Nacional in Bogotá faced administrative issues, where many of Valencia's followers supported the idea of replacing Uribe Holguín and possibly naming Valencia as the new director. The Conservatorio de Cali had grown quite reputable and was admired because of Valencia's didactic and pedagogic approach to teaching and the regular appearance of international guest musicians. 1936 was a year marked by many achievements in Valencia's life. His conservatory triumphed in a national music congress, and despite the government's lack of support in previous years, funding for a new building became available. Furthermore, Valencia was a pioneer in broadcasting both classical and folk music on the radio, which helped with the diffusion of musical genres that were not the natural preference of the common folk. These new activities pried Valencia away from composing and performing at the piano.

On March 16, Valencia's conservatory chorus, under the name Coral Palestrina, performed pieces by Victoria, Mozart, and Valencia in Cali. Further motivated by the choral ensemble, Valencia

commissioned choral works from living Colombian composers to promote prominent musicians from the country and to continue to acculturate the population. After a long debate within the Board of Directors of the Universidad Nacional in Bogotá, on July 4, Valencia was named Director del Conservatorio Nacional. His methods and philosophies were adopted by the conservatory, and its academic structure was reformed. Uribe Holguín's approach to the direction of the conservatory was based on the principle of quantity over quality, a philosophy which had negatively affected the institution's reputation in the years prior to Valencia's arrival. Valencia now faced the daunting task of directing both the Conservatorio de Cali and the Conservatorio Nacional, because the Valle del Cauca's government did not allow Valencia to delegate the direction of the conservatory in Cali to someone else.

Around the middle of 1937, Valencia became overwhelmed by personal illness and numerous commitments in different parts of the country, and so Valencia designated his brother-in-law Andrés Pardo Tovar as interim director of the Conservatorio de Bogotá. Meanwhile, because of Valencia's prolonged stays in Cali, the Board of Directors at the Universidad Nacional asked Valencia not to resign, but to decide whether he would continue to work with the Conservatorio de Cali or the Conservatorio de Bogotá. In August 25, 1937, he submitted his letter of resignation to the conservatory in Bogotá, though it was not accepted. After several more conversations between Valencia and the Board of Directors, the Conservatorio Nacional eventually accepted his resignation on September 21, 1937. They named Valencia "Inspector Nacional de Bellas Artes ad honorem" in an effort to supervise all music schools and conservatories in Colombia.

1938 continued to be a busy year filled with numerous events throughout the country. The "Coral Palestrina" performed concerts that paid homage to specific artists, along with featuring choral works by Valencia. For the 400<sup>th</sup> anniversary of Bogotá's founding, the Orquesta Sinfónica Nacional, conducted by Heitor Villa-Lobos, performed some of Valencia's compositions for orchestra. Later that year in October, Valencia's efforts to found a symphonic band materialized: after several years of looking for the funds to purchase instruments, Valle del Cauca's government provided funding for the purchase of 45 new instruments. The following year, Valencia's dream of constructing a new building for the Conservatorio



de Cali materialized. His efforts started in 1936, and in November, 1939 the building was inaugurated, and the conservatory was renamed the Palacio de Bellas Artes. Earlier that year in March, the Education Ministry in Bogotá awarded Valencia additional funding, which was allocated to purchasing two grand pianos, a harpsichord, and 1,000 seats for the new building's concert hall. This new building attracted musicians from different parts of the country and emboldened other nearby cities to open new music schools. By December, the "Palacio de Bellas Artes" was fully functioning in the new location.

Valencia, however, delegated the direction of the school to his friend Daniel Zamudio, who had declined a similar position in Bucaramanga. Zamudio took the helm towards the end of January 1940, at which time the school had a band, an orchestra, study programs, and a new building. 1940 was a year that took Valencia on many trips around Colombia traveling with the conservatory's chamber orchestra, which performed some of his own compositions along with music of other composers. Towards the end of the year, a new chamber ensemble was founded with the purpose of propagating chamber repertoire. This group was called Trío Pro Arte and debuted in Bogotá on November 28. Around the middle of December, the trio was invited to Quito, Ecuador, by Pedro Traversari, Director of the Conservatorio de Quito. The year culminated with a concert in Cali's Teatro Municipal with a performance of Valencia's music alongside that of Mozart and Brahms.

In 1941, the Palacio de Bellas Artes graduated its first student; María Inés Nava, a piano student under Valencia's tutelage, completed the curriculum stipulated by the conservatory and her degree was granted on July 9, 1941. Even though Valencia studied composition, he did not formally teach the discipline at his conservatory; however, he did mentor students that showed an affinity for writing music. In several instances, choral works composed by pupils in the conservatory were premiered by the conservatory's choral ensemble. Valencia's "Palacio de Bellas Artes" had been hosting an annual tribute each November 22 to celebrate Saint Cecilia's day. In 1941, the Coral Palestrina debuted Valencia's *Misa de Santa Cecilia*, C. G-V 71 for mixed choir, and soprano and tenor soloists. He composed the work in a mere seven days (November 10–16, 1941), although he later revised it in 1943. To celebrate the sesquicentennial of W. A. Mozart's death, Valencia organized a series of concerts featuring music written

by the Austrian composer. From November 25–28, he performed all Mozart’s piano sonatas along with several other works. The Trío Pro Arte performed some of Mozart’s chamber music, and with other members of the faculty, he performed string quartets. On December 5, Valencia presented a lecture on Mozart’s life and work followed by an evening concert of opera scenes and sacred choral works performed by the conservatory’s orchestra and choir.

Many concerts took place during 1942 featuring prominent classically trained singers, the Trío Pro Arte, the conservatory’s orchestra, and the Coral Palestrina. A January concert featured arias, choral sections, and chorales from Bach’s *St. Matthew Passion* and *Handel’s Messiah*. Towards the end of April, the orchestra performed Beethoven’s Symphony No. 1, and Handel’s “Hallelujah” chorus from *Messiah* with the Coral Palestrina. On May, the choir performed 16<sup>th</sup>-century motets alongside Valencia’s *Misa de Santa Cecilia*, and in June, César Franck’s Mass for 4 voices, soloists, and organ. Valencia, his conservatory, and the country’s musical environment struggled with the indifference of both the populace and the government. To counter this, Valencia hosted fundraisers and concerts in various venues to acquire the necessary capital to continue his venture. The Trío Pro Arte and Valencia, with the goal of purchasing seats for the conservatory’s concert hall, hosted a concert on November 23, 1942. They invited government officials who ultimately decided to support the conservatory financially.

Due to personal health concerns and amid mounting criticism from other musicians in the country, Valencia requested in early 1943 a temporary leave from his position at the conservatory and was granted a leave of 90 days. The position was filled in February by Elvira Restrepo, a former piano student of Valencia. Due to conflicts among Restrepo and professors at the conservatory, Valencia was urged to resume his position only 30 days into his leave of absence. Upon his return, concerts were scheduled for the following months with the symphony orchestra, Coral Palestrina, and Trío Pro Arte, the latter traveling to Quito, Ecuador, with Valencia in the middle of May.

Guillermo Valencia—father of Guillermo León Valencia who would later serve as the president of Colombia from 1962 to 1966—was a Colombian poet, politician, and close friend of Valencia. Guillermo was suffering from a serious illness, and Valencia, aware of his friend’s health issues, started

writing a Requiem for his impending death. Guillermo died on July 9, 1943, and the composer traveled south by train to Popayán with the conservatory's Coral Palestrina to perform his Requiem for four voices, C. G–V 74, at Guillermo's funeral mass. The Requiem, which was not finished prior to Guillermo's death, was completed during the trip, with members of the choir making copies of the score and rehearsing while on the train. This composition was Valencia's last significant work; in the following years he only transcribed his own existing compositions and wrote small, unimportant pieces of music. The premiere of the Requiem took place at Catedral de Popayán during Guillermo's funeral service. Valencia's Requiem was first published in Cali, on June 22, 1953, by Carvajal y Cia., and was later published in October of the same year by the magazine "Hojas de Cultura Popular Colombiana" in Bogotá. In September of 1943, Valencia was invited by José María Bravo, a pioneer of choral music in the department of Antioquia, to give a series of conferences about the success of his conservatory at the Universidad de Antioquia. Valencia spent the remainder of the year performing chamber music for strings and piano and performing his duties at the conservatory.

#### **1.4 Valencia's Later Years**

On several occasions, Valencia left and resumed his position at the conservatory. In March of 1944, Valencia resigned as director of the conservatory for unknown reasons, and the school's performance began to decline. After four months away from the conservatory, Valencia resumed his directorship. Shortly after his return, the newer members of the faculty and the orchestra compelled Valencia to resign. On July 2, the composer wrote a letter of resignation, citing differences of opinion with his colleagues at the conservatory; however, his request was denied. The continuous battle for control took a toll on Valencia's well-being; the constant emotional stress, along with his weak health, affected the composer significantly. Valencia, after a long hiatus from performing as a concert pianist, decided to take up the instrument again and focus on a career as a solo performer, giving many solo concerts in Cali and Medellín. Even though Valencia's interest in composing new works had waned over the year, a radio station in Uruguay became interested in broadcasting his music, but Valencia denied the

radio station's request. The year concluded with both orchestra and choir concerts featuring music by Beethoven, Valencia, Franck, and Mozart.

1945 started with great news for Valencia: Dr. Myron Schaeffer from Columbia Concerts contacted the composer asking him to play a piano recital and conduct a symphonic concert in a music festival that was being hosted in Cartagena. The festival took place in June, and Valencia performed keyboard works by Beethoven, Haydn, Liszt, Chopin, Debussy, and Albéniz. Valencia's performance was so successful that he was asked to perform the same program in Cali only a few days after playing in Cartagena. In September, the government announced that the long-desired seats for the conservatory were going to be provided by the end of the year. A concert was organized to celebrate the acquisition of seats, and the repertoire proposed was Beethoven's 9<sup>th</sup> symphony and *Choral Fantasy*. Unfortunately, the acquisition of the seats was on hold once again, because the government, in the end, did not provide the funding that had been assured. The remainder of the year saw many concerts in different cities of the country where Valencia performed solo, chamber, choral-orchestral, and symphonic repertoire.

Internationally, Valencia's music was slowly gaining recognition. In 1946, he received letters from England, the United States, and Perú, all of which indicated interest in his music. Jaime Tello of the British Broadcasting Corporation wrote to the composer requesting manuscripts of his music, especially those compositions featuring folk elements, so that they could be recorded and broadcasted. Valencia's views on nationalistic music were challenged when renowned soprano María del Rey organized an April recital featuring popular and folk music from Latin America, which was accompanied by Valencia himself. By May, Valencia had programed a series of lecture recitals featuring the music of Henry Purcell, Georg Telemann, Giovanni Pescetti, and Domenico Scarlatti, among others composers, but it is unknown if the series ever materialized. Finally, in August of 1946, Valencia received the seats for the conservatory's hall, and he conducted Mozart's Piano Concerto No. 9 and Saint-Saëns' Piano Concerto No. 4, with Maruja Rengifo and Luis Carlos Figueroa at the piano, respectively. Later that month, Figueroa performed Valencia's *Sonatina Boyacense*, C. G-V 53 and *Chirimía y Bambuco Sotareño*, C. G-V 43.

Valencia's health was continuously declining to the point that he had to be admitted into a clinic in Bogotá. Therefore, he had to abandon his performing career and direction of the conservatory, and he decided to stay in Bogotá until February of 1947. That month the BBC decided to honor Vincent d'Indy, and many of his disciples were featured in the tribute, including Valencia. After recovering, Valencia returned to Cali to perform repertoire for two pianos, playing music by Chopin, Saint-Saëns, Franck, Alexis-Emmanuel Chabrier, Albéniz, and de Falla. Valencia resumed his duties as director of the conservatory in July, and the year ended with two concerts to celebrate St. Cecilia's day. The November 21 and 22 concerts featured the performance of opera arias and Valencia's vocal works.

In January of 1948, Valencia underwent surgery, probably to treat his furunculosis, which seemed to worsen with the passing years. By January 22, he received a notification from the Sociedad de Mejoras Públicas that he was to be awarded an arts medal for his endeavors as an artist in the country. Toward the end of the month, Valencia traveled to Bogotá to be treated in a nursing home, where he stayed for almost three months. Further complicating his health, Valencia seemed to have developed an addiction to morphine to treat pain related to intestinal issues. The arts medal was awarded to Valencia on October 31, and Valencia gave a concert in the conservatory after receiving the prize. Over the course of the year, Valencia befriended French pianist Paul Loyonnet, who was known for performing in concert all of Chopin études in order. Loyonnet encouraged Valencia to write more music, and through correspondence between the two friends, it was evident that the composer thought his compositional views were antiquated, the main reason that he did not write new music. 1948 ended with a concert with performances of a Haydn symphony, a Bach double violin concerto, and Grieg's Piano Concerto in A minor with Valencia at the soloist.

The following year started with several concerts by the orchestra and choir. On March 5, 1949, a local school paid homage to Valencia by building a concert hall that was given his name. On this occasion, he offered a concert with the orchestra in the hall named after him. On March 19, the inauguration of an organ built at the San Jorge Church in Cartago included a performance featuring works for choir and organ. Valencia's health had continued its decline for several years at this point, and at the

beginning of August he returned to a nursing home where he stayed for six months. During this time, a colleague assumed the direction of the conservatory; however, due to financial issues and the lack of Valencia's presence, many members of the orchestra left in search of better opportunities in different cities. The orchestra gradually ceased its activities, and some annual events, such as the celebration of Saint Cecilia's day, stopped taking place. In fact, only four concerts were given during the remainder of the year. During his stay at the nursing home, Valencia had the opportunity to write music, read, meditate, and recover. He started composing a *missa brevis* for two voices and organ "in honor of the Glorious Saint Francis of Assisi" C. G-V 80, but he did not finish it; only the first twenty measures of the *Kyrie* were composed.

During the first two months of 1950 while Valencia was at the nursing home, the orchestra's activities kept declining. With his return to Cali in March of that year, a new season of concerts was programmed. Toward the end of the month, Valencia performed, unsuccessfully, Beethoven's Piano Concerto No. 5. Because of the lack of precision between him and the orchestra, wrong notes played, and memorization issues, Valencia's career as a pianist came to an end. The government facilitated his retirement from the conservatory, granting Valencia *ad honorem* status, which relieved him of both academic and administrative duties. The directorship was given to Antonio Benavides, a former student of Valencia who was previously awarded a scholarship to study in Paris. Benavides, however, gave Valencia the direction of the orchestra, with whom he continued to perform.

After retiring, Valencia continued to perform with the orchestra and with other musicians, including a concert in Bogotá at Teatro Colón in February 1951. In July, he returned to a nursing home in Medellín and stayed for a month. After leaving, he continued to give concerts performing symphonic and chamber music featuring string players and singers. With funding from Valle del Cauca's government, Valencia designed a series of didactic concerts for the following year to be offered to younger populations. Valencia's 1951 season concluded with concerts performing works for choir and orchestra by Beethoven, Schubert, and Bruckner.

The composer had not recovered from his addiction to morphine, and his addiction grew to the point that he was often under the influence during rehearsals and would even take the drug in front of his colleagues. As a consequence, in March 22, 1952, Antonio Benavides wrote a letter to Valencia in which he requested either the composer's rehabilitation or his resignation from his orchestral duties. It is possible that Valencia tried to curb his addiction because he continued to work with the orchestra. In June, he accompanied two students from the conservatory, and conducted the orchestra in two other recitals performed by young violinist, Isabel O'Byrne, and young pianist, Marjorie Tanaka. On July 21, 1952, Valencia woke up with neck pain, which he assumed was the result of sleeping in a bad position. His sister Rosario, however, called a doctor who diagnosed Valencia with tetanus. The vaccine was scarce and impossible to find due to the aftermath of World War II when tetanus became an epidemic. The next day, Franciscan friar and friend of the family, Father Porras, visited Valencia to administer the last rites. Toward the end of the day, close to midnight, Cali's bishop visited to administer the last rites as well. While in bed, and resting his head on his sister Rosario's shoulder, Valencia mumbled his last words: "I don't deserve this much." Twenty minutes before midnight, Antonio María Valencia passed away, on July 22, 1952.

## Chapter 2: INTROITUS

The origin of the Requiem Mass is very ancient, as sources from the 2<sup>nd</sup> century mention the celebration of the Eucharist. In pre-Apostolic times, the Jews prayed that the immortal souls of the just might have an eternal rest, or *Requiem æternam*. This type of Mass is celebrated in memory of all the faithful departed, *In commemoratione Omnium Fidelium Defunctorum*.<sup>1</sup>

For many centuries, liturgical texts were sung using plainchant, a melody used in liturgy, which was developed during the earliest centuries of Christianity. Despite the fact that the early liturgical repertoire is vast, the development of plainchant is difficult to trace because these melodies were originally received, preserved, and transmitted by oral tradition. During the 9<sup>th</sup> century, a system of notation was developed to assist singers, using dots and lines to preserve the nuances of oral performance. This system, however, affected the original form of the melodies because the memorization of these varied from generation to generation. Therefore, it became necessary to indicate pitch with the use of a four-line staff, and square notation.<sup>2</sup>

The central tradition of Western church music is based on the use of Gregorian chant, a form of monophonic, unaccompanied sacred song of the Roman Catholic Church.<sup>3</sup> This type of chant is named after Pope Gregory I (reigned 590 – 604), and although it is probable that he wrote few of the chant melodies, it is he who collected and codified the chants that were used in churches throughout the Christian world. These chants were used for the musical portions in the cycle of Mass celebrations of the liturgical year and the daily divine office<sup>4</sup>.

The Requiem Mass takes its name and much of its general character from the first word of the Introitus: *Requiem æternam dona eis, Domine*. Part of the introductory text used in the *Introitus* is based

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<sup>1</sup> Ron Jeffers, *Translations and Annotations of Choral Repertoire*, Vol. I, *Sacred Latin Texts* (Corvalis, OR: Earthsongs, 1988), 62.

<sup>2</sup> Henry Bewerunge, *Plain Chant*, (New York: Robert Appleton Company), <http://www.newadvent.org/cathen/12144a.htm> (accessed December 5, 2018).

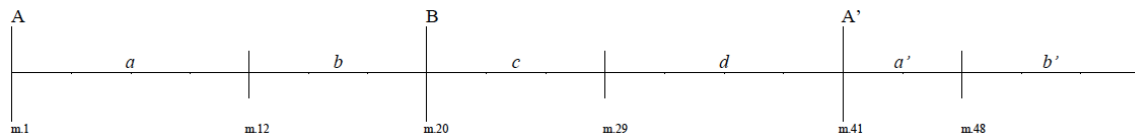
<sup>3</sup> Wikipedia contributors, *Gregorian chant*, (Wikipedia, The Free Encyclopedia), [https://en.wikipedia.org/w/index.php?title=Gregorian\\_chant&oldid=871601531](https://en.wikipedia.org/w/index.php?title=Gregorian_chant&oldid=871601531) (accessed December 5, 2018).

<sup>4</sup> Robert Chase, *Dies Irae: A Guide to Requiem Music* (Lanham, Md.: Scarecrow Press, 2003), 1.



on 4 Esdras 2: 34 - 35. The second portion of the text, the antiphon, is taken directly from Psalm 64: 2 - 3.<sup>5</sup>

## 2.1 Structure Graphic



**Example 2.1. Introitus, Structure Graphic**

## 2.2 Structural Analysis

The text used in the Introitus, taken from 4 Esdras 2:34-35 and Psalm 64:2-3<sup>6</sup> (Table 2.1), influences the structure of the movement itself, and Valencia uses different compositional techniques to clearly denote sections and subsections. The psalm text's first stanza is repeated at the end, and Valencia chooses to treat both sections similarly.

**Table 2.1. Introitus, Text**

SECTION	TEXT	POETIC TRANSLATION
A	<i>Requiem æternam dona eis, Domine: et lux perpetua luceat eis.</i>	Rest eternal grant them, Lord: and may light perpetual shine upon them.
B	<i>Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Ierusalem: exaudi orationem meam, ad te omnis caro veniet.</i>	You become a hymn, God, in Zion, and to you, a vow shall be repaid in Jerusalem: hear my prayer, to you, all flesh comes.
A'	<i>Requiem æternam dona eis, Domine: et lux perpetua luceat eis</i>	Rest eternal, grant them, Lord: and may light perpetual shine upon them.

<sup>5</sup> Chase, 62.

<sup>6</sup> Ron Jeffers, *Translations and Annotations of Choral Repertoire*, Vol. I, *Sacred Latin Texts* (Corvalis, OR: Earthsongs, 1988), 62.

The Introitus is comprised of three sections, beginning with the text *Requiem æternam dona eis, Domine*, followed by *Te decet hymnus, Deus, in Sion*, and a reprise of *Requiem æternam dona eis, Domine*. The most evident trait that denotes each section is the use of rests and harmonic stasis.

By observing closely each of these sections, one can understand how Valencia develops the Introitus. Each section is divided into smaller subsections that are denoted by the text's development, the use of either polyphony or homophony, the treatment of thematic material, the use of cadences, and the use of pauses between sections and subsections. Taking into account both the text and how Valencia handles thematic ideas, one could label this movement as rounded binary (ABA'). The middle section, B, is characterized by contrasting sections of homophony and polyphony, in that order (Table 2.2).

**Table 2.2. Introitus, Textual Structure**

SECTION	SUBSECTION	TEXT
A	<i>a</i>	<i>Requiem æternam dona eis, Domine:</i>
	<i>b</i>	<i>et lux perpetua luceat eis.</i>
B	<i>c</i>	<i>Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem:</i>
	<i>d</i>	<i>exaudi orationem meam, at te omnis caro veniet.</i>
A'	<i>a'</i>	<i>Requiem æternam dona eis, Domine:</i>
	<i>b'</i>	<i>et lux perpetua luceat eis.</i>

Section A of the Introitus comprises two subsections (*a* and *b*) in which the first has staggered entrances, beginning with the bass, followed by the tenor, and lastly the sopranos and altos, leading to a homophonic texture on the words *dona eis, Domine*. Subsection *b* is introduced after a *fermata* followed by a pause, opening with the words *et lux perpetua luceat eis*. In this instance, Valencia groups the soprano, alto, and bass, setting them homophonicallly, while the tenor moves independently. Finalizing subsection *b*, Valencia brings all four voices together on the words *luceat eis*.

Valencia creates a contrast between sections A and B by changing the tempo from *muy lento y expresivo* to *levemente agitado*, changing the dynamic level from *pianissimo* to *forte*, and setting the voices homophonicallly on the words *Te decet hymnus*. As with section A, Valencia divides section B into

two subsections to be labeled *c* and *d*. Subsection *c* is characterized by its homophonic texture, and subsection *d*, in contrast, presents all voices independently, in a polyphonic texture (Example 2.2). This subsection *d* opens with *exaudi orationem meam* sung first by the tenor, followed by entrances by the alto, bass, and soprano in alternating head-motives.

The musical score for Example 2.2, 'Valencia, Introitus, Exaudi', is written for four voices: Tenor (T.), Alto (A.), Bass (B.), and Soprano (S.). The Tenor part begins with a piano (*p*) dynamic, followed by mezzo-forte (*mf*) and forte (*f*) dynamics. The Alto, Bass, and Soprano parts enter later with various dynamics including mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*). The lyrics are: 'Ex - au - di ex - au - di o - ra - ti - o - nem me - am ex - au - di ex - au - di o - ra - ti - o - nem me - am ex - au - di o - ra - ti - o - nem me - am'.

**Example 2.2. Valencia, Introitus, Exaudi**

Valencia smoothly transitions from section B to section A'. This last section is divided into subsections *a'* and *b'*, both characterized by polyphony followed by homophony. Valencia presents a more direct statement of the text and all voices enter imitatively in order from the highest to the lowest (Example 2.3), followed by a homophonic declaration of the words *dona eis, Domine*. Subsection *b'* comprises a rising scale, built from the bass up to the soprano, which leads to homophony to conclude the movement.

41 **Tempo I**

S. *pp* Re - qui - em

A. *pp* Re - qui - em

T. *pp* Re - qui - em

B. *pp* Re - qui - em

**Example 2.3. Valencia, Section A'**

## 2.3 Musical Analysis

Antonio María Valencia scores his Requiem Mass for soprano, alto, tenor, and bass, marked in the score as *sopranos*, *contraltos*, *tenores*, and *bajos*. Generally, the composer uses a four-part texture in this Requiem Mass, but in several instances, he splits the voices, creating a texture as dense as 6 voices. The “Introitus” of Valencia’s composition is characterized by the use of an ascending-descending three-note motive based on the Gregorian chant melody in the *Liber Usualis* (Examples 2.4 and 2.5). This short motive opens section A, and permeates the movement, including instances where Valencia develops the short motive through melodic inversion and rhythmic augmentation. The original chant melody on the word *æternam* is employed in the tenor (mm.1-2), transposed a fifth higher; however, Valencia deviates from the chant by setting it to the word *requiem* and slightly modifying the tune for harmonic reasons (Example 2.5).

Intr. 6.

**R** Equi-em \* aetér- nam

**Example 2.4. Liber Usualis, Introitus**

**Example 2.5. Valencia, Introitus, Bass and Tenor**

This first movement's tempo marking is *muy lento y expresivo* ("very slow and expressive"), and Valencia evokes an atmosphere of Renaissance polyphony through the use of mode—in this case, F Lydian—and pedal point, where a plainchant is supported by a sustained note. One can see this in the entrance of the sopranos after the three lower voices have entered and established a harmonic pedal point (Example 2.6). This soprano melody on the word *æternam* is characterized by an arch-shaped melisma as a rhetorical device that musically represent eternity. This melody is built on a C pentatonic scale, although an F in m.5 appears, reinforcing tonal center of the movement.

**1 · Introitus**

**Muy lento y expresivo** (♩ = 50)

**Example 2.6. Valencia, Introitus, Pedal Point**

Following this introduction, a homophonic section is introduced on the words *dona eis, Domine*, which Valencia sets in long rhythmic values, leading to a cadence in A minor. Not surprisingly, a sudden change of musical character follows after this first cadence, as the text *et lux perpetua* is commonly a turning point in the character of the music in Requiem settings. Composers use the contrast in text to modulate from one key to another, to change the texture, or to adjust the compositional technique. In this case, Valencia shifts from an A minor sonority to a C major chord, demonstrating an important relationship between text and music: a ray of light, of hope, for the departing soul, as the key of C major has historically represented light, such as in Haydn's *Die Schöpfung*. The three-note motive can be observed in the soprano and alto in its original form and inversion, respectively, and as an ascending sequence (Example 2.7). This portion of the text concludes on a C major chord, the dominant of F, thus leading the listener back to the home mode for the text *Te decet hymnus Deus in Sion*, which opens section B. Valencia's choice of harmonies in this section is closely tied to the meaning of keys: Valencia shifts via chromatic mediant tonicization from F major, a key that reflects complaisance and repose<sup>7</sup>, to D major, a key of majesty and triumph<sup>8</sup> on the word *Sion*. D major then serves as a dominant sonority to lead to an ending in G major, a key associated with expressing sincerity of faith, seriousness and magnificence<sup>9</sup>, on the word *Jerusalem*.

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<sup>7</sup> Ted Alan DuBois, *Christian Friedrich Daniel Schubart's Ideen zu einer Ästhetik der Tonkunst: An annotated translation* (PhD diss., University of Southern California, 1983), 433.

<sup>8</sup> Maho A. Ishiguro, *The affective properties of keys in instrumental music from the late nineteenth and early twentieth centuries* (MM diss., University of Massachusetts, 2010), 49.

<sup>9</sup> Ibid.

S. *p* Et lux per - pe - tu - a *mf* et lux per - pe - tu - a

A. *p* Et lux per - pe - tu - a *mf* et lux per - pe - tu - a

T. *en relieve* Et lux per - pe - tu - a *mf*

B. *p* Et lux per - pe - tu - a *mf* et lux per - pe - tu - a

### Example 2.7. Introitus, Soprano and Alto

Thus far, the movement has been predominantly homophonic, but Valencia sets the text *exaudi orationem meam* (“hear my prayer”) in imitative counterpoint, with paired voices. It is important to address the treatment of the word *exaudi* in the tenor, which Valencia sets twice; the second time is sung higher than the first, adding more intensity. Furthermore, it is not a coincidence that Valencia uses the three-note motive on this text, juxtaposing the two topics, which remind the listener that the prayer is to help the departed receive eternal rest. The tenor and the alto behave similarly, while the bass and the soprano expand upon the contour of the melody on the same word. The character of the motive in the tenor and the alto is more contemplative than the leaping motive of the bass and the soprano, which creates a sense of urgent supplication for the prayer that needs to be heard. The portion begins and ends in G major, (though the lack of F# suggests G mixolydian), leading up to the words *ad te omnis caro veniet* (“all flesh shall come to you”) which Valencia sets homophonically to emphasize the contrasting ideas of the text.

With a lingering C in the tenor, Valencia smoothly transitions from section B to section A'. The last verse of the text, which is the same as the opening stanza, marks the beginning of this last section, and is reminiscent of the beginning of the movement; Valencia's return to the opening three-note motive is in this instance noticeable in all four voices. Once more, the word *aeternam* is set similarly, although not identically, to the opening statement at the beginning of the movement, in which the lower three

voices have a sustained note, supporting the soprano melody (Example 2.8). Valencia employs *anabasis*—a rhetorical gesture meant to represent musically physical height—to express exalted emotions and affections. Valencia creates the movement’s climax by building an ascending, step-wise motion scale, in G mixolydian, starting on G2 in the bass. The scale continues in imitation with the tenor, the alto, and lastly the soprano, rising to an A5, with all voices converging on a majestic D major chord marked *fortissimo*, on the word *perpetua* (Example 2.9). A sudden change in the dynamic level follows, with Valencia setting the words *luceat eis*, homophonically, to gradually bring the voices to rest by means of a perfect authentic cadence in F, the home key.

41 **Tempo I**

S. *pp* Re - qui - em æ - ter - - - - - nam

A. *pp* Re - qui - em æ - ter - - - - - nam

T. *pp* Re - qui - em æ - ter - - - - - nam

B. *pp* Re - qui - em æ - ter - - - - - nam

**Example 2.8. Valencia, Introitus, Last Verse**



Example 2.9. Valencia, Introitus, Anabasis

## 2.4 Musical Elements

Table 2.3. Introitus, Musical Elements

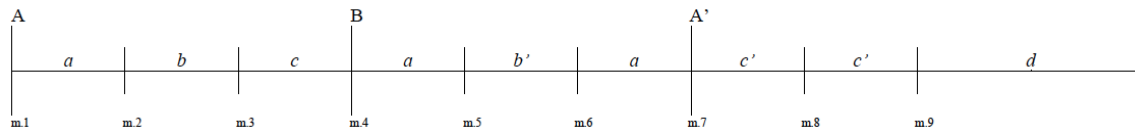
S	Ss	M#	FP	T	#V	TA	D
A	a	1 - 11	<i>Requiem æternam</i>	Poly; Homo	4	F Lydian; A Aeolian	<i>pp</i>
	b	12 - 19	<i>Et lux perpetua</i>	Poly; Homo	4	C Mixolydian	<i>p</i>
B	c	20 - 29	<i>Te decet hymnus</i>	Homo	4	F Lydian; G Mixolydian	<i>f</i>
	d	29 - 40	<i>Exaudi orationem meam</i>	Poly; Homo	4	G Mixolydian; A Aeolian	<i>p&lt;mf&gt;p</i>
A'	a'	41 - 48	<i>Requiem æternam</i>	Poly; Homo	4	F Lydian; G Mixolydian	<i>pp</i>
	b'	48 - 56	<i>Et lux perpetua</i>	Poly; Homo	4 (5)	G Mixolydian; F	<i>pp&lt;ff&gt;pp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Chapter 3: KYRIE

The Kyrie of the Requiem Mass is the portion of the opening Entrance rite which is sung following the Introit *Requiem æternam*. The nature of the text of the *Kyrie* is that of a supplication and it is found extant in 4<sup>th</sup> century Jerusalem. In the 5<sup>th</sup> century, Pope Gelasius I substituted a litany for the common Prayer of the Church, and the Greek form was retained as the people's response. The litany was then moved to the beginning of the Mass, retaining the Greek form Κύριε ἐλέησον (*Kyrie eleison*), as it still does today. In the late 6<sup>th</sup> century, Pope Gregory I added the second portion, *Christe eleison*.<sup>1</sup>

### 3.1 Structure Graphic



Example 3.1. Kyrie, Structure Graphic

### 3.2 Structural Analysis

The Kyrie, in both the *Liber Usualis* and Valencia's work, is divided into three sections. In the *Liber Usualis*, the combination of *Kyries* and *Christes* help shape the structure of the chant, with the use of two distinct melodies (Example 3.2 and Table 3.1). Taking into consideration the text as the determining factor for the structure in the *Liber Usualis*, and the use of two different melodies, one can interpret this movement's structure as a rounded binary form, in which a section A (*Kyrie eleison*) is followed by a section B (*Christe eleison*), with a reprise of section A, with a melodic variation (Example 3.3). Therefore, the structure of the *Kyrie* should be labeled A B A'. This form is recurrent in many settings of the *Kyrie* in Masses, as composers throughout history have taken advantage of the structure of the text to define the structure of their movements.

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<sup>1</sup> Jeffers, 66.

6. **K** Y-ri- e \* e- lé- i-son. *ijj.* Chrí-ste e- lé- i-  
son. *ijj.* Ký-ri- e e- lé- i-son. *ij.* Ký-ri- e  
\* e- lé- i-son.

Example 3.2. Liber Usualis, Kyrie

Table 3.1. Kyrie, Melody and Text

MATERIAL	TEXT
Melody 1	<i>Kyrie eleison.</i> <i>Christe eleison.</i> <i>Kyrie eleison.</i>
Melody 2	<i>Kyrie eleison (final)</i>

Melody 1 Ky - ri- e \* e - le- i- son. *ijj.*  
Melody 1 Chri - ste e - le- i- son. *ijj.*  
Melody 1 Ky - ri- e e - le- i- son. *ij.*  
Melody 2 Ky-ri- e e - le- i- son.

Example 3.3. Liber Usualis, Kyrie Transcribed, Melody and Text

At the bottom of the excerpt from the *Liber Usualis* can be observed the use of *ijj* or *ij* after the word *eleison* to indicate how many repetitions of a particular section should be sung (Example 3.2, Example 3.3). That means that the first stanza of *Kyrie eleison* must be sung three times, as should the following *Christe eleison*. The last *Kyrie eleison*, with an "ij" indication must be sung only twice; no indication means the line should be sung only once, therefore, the final iteration of the *Kyrie* (sung to

melody 2) is sung only once (Table 3.2). The result is that the first *Kyrie* is chanted three times, the *Christe* three times, and the second *Kyrie* three times (with a different melody for the final iteration), and Valencia follows this structure verbatim.

**Table 3.2. Kyrie, Melodic and Textual Repetitions**

MATERIAL	TEXT	INDICATOR	TIMES SUNG
Melody 1	<i>Kyrie eleison.</i>	iiij	3
	<i>Christe eleison.</i>	iiij	3
	<i>Kyrie eleison.</i>	ij	2
Melody 2	<i>Kyrie eleison.</i>	none	1

The structure of Valencia's *Kyrie* follows closely that of the *Liber Usualis*;<sup>5</sup> the total number of repetitions of each stanza of the text is the same, and the melodic treatment in Valencia's *Kyrie* movement is completely based on the Gregorian chant (with occasional slight variation to accommodate harmonic development). The use of the number three and multiples of it are a clear reference to the Holy Trinity. This is evident in the chant itself, and the composer follows the importance of the numerology in the movement. In Valencia's setting, section A opens with the first portion of the text, which begins with the statement of the bass, followed by the tenor, and concluding with the soprano; the *Kyrie eleison* text with its chant has been declared three times with only three voices (no alto). Following this first section is the *Christe eleison* portion of the text. The alto, which has not sung yet, begins section B and sings the text with the chant melody, followed by the tenor, and then the bass. Again, Valencia utilizes only three of the voices, this time omitting the soprano. The last section of this movement begins with the soprano voice returning with *Kyrie eleison*, followed by the alto. The third presentation of the second *Kyrie*, and the ninth plea for mercy overall, is declaimed in *ff* unison by all four voice parts, splitting into an F major chord at the very last moment.

### 3.3 Musical Analysis

As it can be observed in example 3.2, the chant is characterized by its step-wise motion, starting on an F, going as high as a fourth above the starting pitch to a B-flat, descending smoothly one step below the F and then returning to the F. The melody is recurrent through each declamation; however, the last *Kyrie* contains a disruptive motive characterized by a leaping fifth (Example 3.2, Table 3.1).

**Table 3.3. Kyrie, Text**

TEXT	POETIC TRANSLATION
<i>Kyrie, eleison.</i>	Lord, mercy.
<i>Christe, eleison.</i>	Christ, mercy.
<i>Kyrie, eleison.</i>	Lord, mercy.

The way in which Valencia crafts this movement is by following closely both the melody and the structure of the Gregorian chant in the *Liber Usualis*. According to the Rules of Interpretation in the *Liber Usualis*, “each note in Plainsong, whether isolated or in a group, whatever be its shape, has the same value, the value of a quaver in figured music; followed by a dot, its value is equivalent to a crochet.”<sup>2</sup> Taking into consideration this section of the Rules of Interpretation, Valencia sets the Kyrie in eighth notes to reflect both the melodic and rhythmic material of the chant, with an alteration on the second syllable of the word *eleison*, which he sets as triplets. Imitation pervades this movement, and the composer develops the chant melody through different tonal areas. Valencia writes on the score *moderadamente animado*, “moderately animated,” and the first portion of the text is presented first by only the bass voice with a *piano* marking on the text *Kyrie eleison*. This first appearance of the theme—in F major (Ionian)—is an exact replica of the Gregorian melody, with the exception that Valencia alters the rhythm, as mentioned before, by skipping the dotted rhythms found in the source, and adding a triplet near the end of the phrase.

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<sup>2</sup> *The Liber Usualis: With Introd. and Rubrics In English* (Tournai (Belgium): Desclée), 1962, xxij.

Following the bass, the tenor imitates the material presented by the bass, this time *mezzo forte*, while the bass is still marked *p*; Valencia treats the melody imitatively, keeping the same contour of the original melody. The stepwise motion that characterizes the melody is altered slightly with an ascending third to allow for a tonal answer of the theme. The presentation of the theme in the bass melodically matches the chant verbatim, rising by a perfect fourth; because of the tonal alteration, the interval between the starting pitch (C) to the highest pitch (G) in the tenor line is a perfect fifth. Even though the tenor might seem to suggest a shift to C major, the dominant of F, the countermelody in the bass pulls the harmony toward F major through the use of the subdominant and mediant tendency tones. Continuing with the same dynamic level, *mf*, the soprano presents the theme, this time in the closely related key of A minor (Aeolian), accompanied by the tenor (marked *pianissimo*) and the bass (marked *piano*). The interval between the starting pitch (A) and the highest point of the melody (F) is now a minor sixth; so far, Valencia has been stretching the *ambitus* of the melody, each time reaching higher to represent a more fervent, insistent plea to the Lord for mercy (Example 3.4). Even though the composer's melodic treatment has been smooth so far, the tenor descends via an octave leap, as observed in m.3, in significant contrast to the other voices.

Sopranos *mf* Ky - ri - e - e - - le <sup>3</sup> i - son.

Tenores *mf* Ky - ri - e - e - - le <sup>3</sup> i - son.

Bajos *p* Ky - ri - e - e - - le <sup>3</sup> i - son.

**Example 3.4. Valencia, Kyrie, Ambitus**

Up to this point, the bass, tenor, and soprano have all entered with the melodic “subject” of the first line of text, which might lead the listener to expect a fully developed fugue; however, Valencia thwarts that potential expectation with a solo entrance of the thematized chant in the alto voice with the text from the second line of the prayer, *Christe eleison*. The alto entrance is presented exactly as the bass entrance in the first measure of the movement, a verbatim melodic transcription of the original chant. The

reprise of this material is set in F major (Ionian) and marked *forte*, and the treatment of the texture is constructed similarly, in which one voice is set on its own on the main melody, and the others sing in free counterpoint to enrich the texture. Following the alto, the melody in *mf* moves to the tenor in D Dorian, while the alto carries a *pp* countermelody, characterized by a descending fourth leap, a rising pentatonic scale in A minor, and contrary motion with respect to the tenor line. To end this section, the bass joins the alto and tenor with an exact quotation of the Gregorian chant, marked *mf*, while the alto imitates the tenor's descending octave leap, and the tenor itself sings a melody outlining a C<sup>7</sup> chord with a brief passing tone (D4).

The return to the *Kyrie* is marked by entrances with the theme by the soprano followed by the alto, in A and D Aeolian, respectively. For this line of text, Valencia sets the soprano first, marked *f*, and uses the same phrase previously sung in measure 3, with a slight variation on the melody by modifying the melodic contour of the triplet. Furthermore, the alto's presentation of the main thematic material at *mf* is an exact repetition of the soprano's previous declamation, entering at a fifth below, in D minor. The alto's entrance is accompanied by the soprano, who singing *pp*, prepares the descending fifth leap that all four voices will sing in unison.

The final declamation of *Kyrie eleison*, marked fortissimo, brings all of the voices together for the first time in the movement, and the unison of the voices adds strength and urgency to the text setting. This last phrase is distinguished by the aforementioned descending fifth, which interrupts the otherwise smooth, stepwise melodies presented. The melody then returns to stepwise motion after the leap. Valencia follows closely the Gregorian chant as well, and the movement closes definitively in F major, as it began (Examples 3.5 and 3.6).



**Example 3.5. Liber Usualis, Kyrie, Last Declamation**

S. *ff*  
Ky - ri - e <sup>3</sup> e - - - le - i - son.

A. *ff*  
Ky - ri - e <sup>3</sup> e - - - le - i - son.

T. *ff*  
Ky - ri - e <sup>3</sup> e - - - le - i - son.

B. *ff*  
Ky - ri - e <sup>3</sup> e - - - le - i - son.

**Example 3.6. Valencia, Kyrie, Last Declamation**

### 3.4 Musical Elements

**Table 3.4. Kyrie, Musical Elements**

S	Ss	M#	FP	T	#V	TA	D
A	<i>a</i>	1	<i>Kyrie eleison</i>	Mono	1	F Ionian	<i>p</i>
	<i>b</i>	2	<i>Kyrie eleison</i>	Poly	2	F Ionian	<i>mf</i>
	<i>c</i>	3	<i>Kyrie eleison</i>	Poly	3	A Aeolian	<i>mf</i>
B	<i>a</i>	4	<i>Christe eleison</i>	Mono	1	F Ionian	<i>f</i>
	<i>b'</i>	5	<i>Christe eleison</i>	Poly	2	D Dorian	<i>mf</i>
	<i>a</i>	6	<i>Christe eleison</i>	Poly	3	F Ionian	<i>mf</i>
A'	<i>c'</i>	7	<i>Kyrie eleison</i>	Mono	1	A Aeolian	<i>f</i>
	<i>c'</i>	8	<i>Kyrie eleison</i>	Poly	2	D Aeolian	<i>mf</i>
	<i>d</i>	9 - 10	<i>Kyrie eleison</i>	Mono; Homo	4	F Ionian	<i>ff</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)



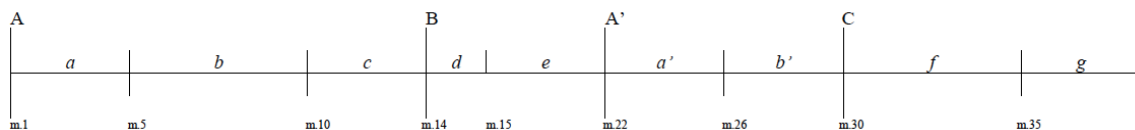
## Chapter 4: GRADUALE

The name *Graduale* comes from the original practice of a soloist chanting a psalm from an elevated place, the step or *gradus* of the ambo where the subdeacon had just read the Epistle. Originally, whole psalms were sung by a soloist and the people answered each verse with a refrain. Now, the text consists of two verses, usually taken from the same psalm, but sometimes the second verse is chosen from another psalm or book of Scripture.<sup>1</sup> In the *Requiem* Mass, the phrase *Requiem æternam dona eis, Domine: et lux perpetua luceat eis* occurs in many instances. As in the *Introitus*, the first verse in the *Graduale* comes from 4 Esdras 2: 34 – 35, yet the Psalm that follows is different (Table 4.1)

**Table 4.1. Graduale, Text Comparison Introitus and Graduale**

INTROITUS	GRADUALE
4 Esdras 2:34-35 <i>Requiem æternam dona eis, Domine: et lux perpetua luceat eis.</i>	4 Esdras 2:34-35 <i>Requiem æternam dona eis, Domine: et lux perpetua luceat eis.</i>
Psalm 64:2-3 <i>Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Ierusalem: exaudi orationem meam, at te omnis caro veniet.</i>	Psalm 111:7 <i>In memoria æterna erit iustus: ab auditione mala non timebit.</i>
4 Esdras 2:35-55 <i>Requiem æternam dona eis, Domine: et lux perpetua luceat eis</i>	

### 4.1 Structure Graphic



**Example 4.1. Graduale, Structure Graphic**

<sup>1</sup> Jeffers, 58.

## 4.2 Structural Analysis

By analyzing the thematic ideas used throughout the Graduale, one can easily see the structural process that Valencia has chosen to build the movement. This part of the Requiem Mass is divided into four sections (A, B, A', and C) in which two are closely related due to the treatment of the voices and the musical material used within (Table 4.2). The soprano's introductory line (A) is later quoted by the alto in m.22 (A'), and the soprano's and tenor's unison melody on the word *æternam* on mm.5-6 is presented once more in m.26. The homophonic treatment in mm.3-4 is repeated on mm.24-25, with minor alterations (Example 4.2). Furthermore, sections B and C use polyphony followed by homophony.

**Table 4.2. Graduale, Material Used**

SECTION	MATERIAL USED
A: mm. 1 - 13	A minor triadic melody. After, unison melody on <i>æternam</i> .
B: mm. 14 - 21	Pairing of voices. After, homophonic.
A': mm. 22 - 29	A minor triadic melody. After, unison melody on <i>æternam</i> .
C: mm. 30 - 40	Imitation with use of triples and eight notes. After, homophonic.

### 3 · Graduale

**Sosegadamente, con soltura** (♩ = 72)

Sopranos  
Re - - - - - qui - em - æ - ter - - - - nam

Contraltos  
Re - qui - em

Tenores  
Re - qui - em - æ - ter - - - - nam

Bajos  
Re - qui - em

**Tempo I**

S.  
In me - mo - ri - a æ - ter - - - - - na

A.  
*f* *bien timbrado*  
In me mo - ri - a In me - mo - ri - a

T.  
*pp*  
In me - mo - ri - a æ - ter - - - - - na

B.  
*pp*  
In me - mo - ri - a

**Example 4.2. Valencia, Graduale, Sections A (a and b) and A' (a' and b')**

Section A is subdivided into three subsections, and the other sections are subdivided into two. The contrast created within subsections is reflected in the shift between monophony, homophony, polyphony, and the use of thematic ideas based on both melody and rhythm. An alternative way to analyze the structure of this movement is by following the structure, not the melody itself, of the *Graduale* in the *Liber Usualis*. If compared carefully, Valencia composes the movement taking into consideration how the text is treated in the *Liber Usualis*, and follows closely the punctuation of the text, and the major, minor, small, and final divisions. The composer uses different mechanisms to mirror the Gregorian chant's structure: fermatas, texture, points of imitation, and cadences (Example 4.3).

Grad. 2. **R** Equi-em \* aetér- nam dó- na é- is

Dó- mi- ne : et lux perpé- tu-a lú- ce- at é- is.

na é- rit jú- stus : ab audi-ti- óne má- la \* non tímé- bit.

∇. In memó-ri- a aetér-

Example 4.3. Liber Usualis, Graduale

### 4.3 Musical Analysis

Hitherto, Valencia has used the Gregorian chants from the *Liber Usualis* as a source to compose his Requiem Mass, and despite the fact that the *Graduale* does not seem to use a Gregorian melody, Valencia briefly quotes the Sequence chant, *Dies iræ*, from the “Mass on the Day of the Burial or on the Day of Burial”, page 1810 (Examples 4.4 and 4.5). This quotation is found in the soprano line in m.10, on the word *Domine*. It is not a coincidence that Valencia chooses to juxtapose those two ideas: *Dies iræ* meaning “day of wrath”, and *Domine* meaning “Lord”; God will judge the departed in “the day of wrath” (Table 4.3).

Seq. 1. **D** I-es iræ, dí-es ílla,

Example 4.4. Liber Usualis, Graduale, Dies Iræ Melody

S. | Do - mi - ne.

Example 4.5. Valencia, Graduale, Dies Iræ Melody

**Table 4.3. Graduale, Dies Iræ Text Translation**

TEXT	POETIC TRANSLATION
<i>Dies iræ, dies illa, solvet sæclum in favilla: teste David cum Sibylla.</i>	Day of wrath, that day, will dissolve the generations in embers: David witnessing with the Sibyl.

With the use of an A minor triad, the soprano sets the tonality for the movement to open section A, though the appearance of F# in the alto in m.3 suggests A Dorian rather than A minor. The first two measures depict a *pp* melodic line that quickly ascends and descends, creating an arch form, that rises at the end. For a short instance, the alto, tenor, and bass join the texture with the same dynamic level, declaiming the word *Requiem*, homophonically. In this subsection (*a*), Valencia quickly alternates between A minor, and both D major and minor, a tonic-subdominant relationship. The following subsection (*b*) is set *mf*, and Valencia uses two voices in unison, in this case the soprano and the tenor, based on the soprano's introductory line on the word *æternam*. The use of text painting on this word is evident as it means "eternal", and the composer elongates the duration of the word, mimicking the melodic treatment in the *Liber Usualis*. This segment continues with imitative entrances, in which the composer pairs the bass with the alto, and the soprano with the tenor. The bass and alto melody in D Dorian marked *f* is set canonically, leading to staggered *piano* entrances between the soprano and the tenor. Subsection *c* follows, and presents the aforementioned *Dies iræ* melody in the soprano line, and it develops into a longer phrase based off of the melody found in mm.5-6, paired with the alto, who moves in contrary motion. The tenor and the bass provide a pedal on A, evoking pedal points found in the Introitus.

Section B of the movement begins with the words *et lux perpetua* sung *pianissimo*, and shows a different voicing treatment, where both the sopranos and altos are split into two, creating a 4-part texture at the opening of subsection *d*. Furthermore, the sopranos are paired with the altos, and the tenor with the bass. In subsection *e*, the composer chose to write the music homophonically on the words *luceat eis* to clearly deliver the message. This subsection shifts from D Dorian, to F Lydian, and cadences in G Mixolydian taking into consideration the lack of F# (Example 4.6).

S. | *pp* *sfz* *f* *molto dim.* *pp* *rall.* //  
 Et lux per - pe - tu - a lu - ce - at e - - - is.

A. | *pp* *sfz* *f* *molto dim.* *pp* *rall.* //  
 Et lux per - pe - tu - a lu - ce - at e - - - is.

T. | *pp* *rall.* //  
 Et lux per - pe - tu - a lu - ce - at e - - - is.

B. | *molto dim.* *pp* *rall.* //  
 Et lux per - pe - tu - a lu - ce - at e - - - is.

**Example 4.6. Valencia, Graduale, Et Lux Perpetua**

The altos initiate section A', presenting a reprise of the opening melody, over a different text, one octave lower, and *forte* in this instance. This melody, however, is elongated to portray the meaning of the text: "the just shall be in everlasting remembrance". The three other voices, treated in the same way as in the beginning, join the alto in a brief homophonic texture that leads to a more prominent usage of text painting over the word *æterna*. This melody, sung in unison by the soprano and the tenor, behaves in A Dorian and then shifts to the parallel major dominant of D. By comparing sections A and A', Valencia has made minimal variations: the opening melody is one octave lower and a bit longer, and the monophonic segment has been elongated (Example 4.2).

Following the unison of the soprano and the tenor, the bass introduces section C, declaiming the words *erit justus*, and Valencia sets subsection *f* in polyphony, using only the three lower voices, where the bass states a *pp* melody in D Dorian characterized by the use of triplets. Afterwards, the tenor imitates the bass with a *pp* melody set in A Aeolian, and consequently the alto, back in D Dorian, *piano*, ends the segment in A Aeolian. To conclude the movement, Valencia chooses an interesting harmonic process

where added tones are prevalent (Example 4.7), beginning on a C major 7 chord (III of A), shifting momentarily to F 7 (VI), and concluding with a plagal cadence, using the subdominant's parallel major, shifting back to its minor state, concluding in A minor (Aeolian).

**Example 4.7. Valencia, Graduale, Final Cadential Process**

#### 4.4 Musical Elements

**Table 4.4. Graduale, Musical Elements**

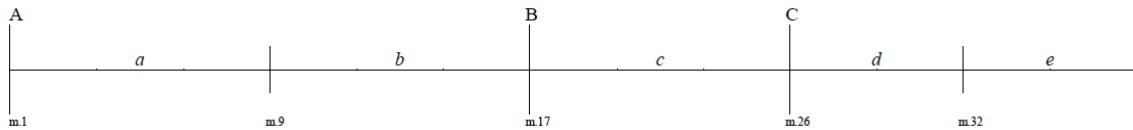
S	Ss	M#	FP	T	#V	TA	D
A	a	1 - 4	<i>Requiem</i>	Mono; Homo	1; 4	A Dorian	<i>pp</i>
	b	5 - 9	<i>æternam</i>	Mono; Poly	2; 4	A Dorian; D Dorian; G Mixolydian	<i>mf</i> < <i>f</i> > <i>pp</i>
	c	10 - 13	<i>Domine</i>	Poly	4	A Aeolian	<i>pp</i>
B	d	14 - 16	<i>et lux perpetua</i>	Poly	4 (6)	D Dorian	<i>pp</i> < <i>f</i> > <i>pp</i>
	e	17 - 21	<i>luceat eis</i>	Homo	4	G Mixolydian	<i>pp</i>
A'	a'	22 - 25	<i>In memoria</i>	Mono; Homo	1; 4	A Dorian	<i>f</i> > <i>pp</i>
	b'	26 - 29	<i>æterna</i>	Mono	2	A Dorian; A7/D	<i>pp</i>
C	f	30 - 35	<i>erit justus</i>	Poly	3	D Dorian; A Aeolian	<i>pp</i>
	g	35 - 40	<i>ab auditione mala</i>	Homo	4 (5)	A Aeolian	<i>p</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Chapter 5: TRACTUS

The *Tractus* is part of the proper of the liturgy, which means that it varies according to the Roman Calendar. The *Tractus* is used instead of Alleluias during pre-Lenten or Lenten seasons, penitential occasions, and in the Requiem Mass. The Alleluias are not sung during these occasions because it is considered inappropriate due to the nature of the season or occasion. In the liturgy, the name *Tractus* is given because it is sung straight through without any responses by the choir, in one coursing through, or *in uno tractu*.<sup>2</sup>

### 5.1 Structure Graphic



Example 5.1. Tractus, Structure Graphic

### 5.2 Structural Analysis

With different compositional techniques, Valencia outlines the structure of the Tractus, setting both polyphonic and homophonic textures, pairing voices within the texture, following the text punctuation, and using harmonic resolutions. Taking these methods into consideration, the movement can be divided into three sections (A [*a*, *b*], B [*c*], and C [*d*, *e*]). Section A has two subsections, *a* and *b*, where the first one shows the use of imitation, beginning with one voice only declaiming *Absolve, Domine*, and adding others to thicken the texture. This section is represented by the use of an uplifting, disjunct motion that breaks with the character of the Requiem, deviating from the stepwise motion in the melodies of the preceding movements, creating a more energetic and less ethereal atmosphere. This segment leads to subsection *b*, which is characterized by its homophonic qualities, opening with only the three upper voices stating the

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<sup>2</sup> Jeffers, 59.



text *animas omnium fidelium defucuntorum*. Consequently, the bass joins the homophonic texture to finalize section A with a pedal on the three lower voices on an A minor chord, while the soprano has an arch-shaped melody on the word *delictorum*.

Section A and B overlap by half a measure, where the tenor begins the new section with the words *et gratia tua*. This section quickly grasps the listener's attention as only the tenors and basses, in a three-part texture, deliver the text with its complex harmonic progression. In contrast to section B, only sopranos and altos are active in section C, comprising two subsections. In subsection *d*, Valencia creates two arches in the melodic line of each of those two voices, preparing the arrival of the last portion of the text. Finalizing the movement, an E minor chord in closed position opens subsection *e*, in which homophony breaks the agitation of the previous sections.

### 5.3 Musical Analysis

In Valencia's composition, the movement opens with a series of leaps in all of the voices, little by little thickening the texture until all four voices participate. Section A, subsection *a*, begins with the tenor on a *forte* dynamic level, the first voice to deliver the text, followed by the soprano, the bass, and the alto, with the same strength. All the voices behave similarly, leaping upwards on the word *Absolve*, reaching even higher on the word *Domine*. "Deliver, O Lord" is the opening statement, and Valencia chooses to portray the living praying for the departed souls. Reaching higher in the tessitura in this type of text is not unusual or coincidental, as composers often want to depict a prayer that each time gets closer to the heavens, closer to the Lord, with more intensity.

A musical representation of "all the souls of the faithful departed," happens when Valencia introduces a homophonic texture in subsection *b* on a *piano*, yet brilliant D major chord that begins after the introductory polyphonic texture. All voices, except the bass who joins later, sing the words *animas omnium*, going back and forth between D major triads and minor seventh chords (A minor 7 and E minor 7). As the music progresses, Valencia sustains an A minor triad (v) in m. 15 in the lower three voices

while the soprano sings a smooth melody whose ending mimics that of the original chant. The voices move in m.16 to vi7 then VII7, leading to a cadence in D Mixolydian.

In section B (m.17), Valencia chooses to pair the tenor with the bass who begin on the text *et gratia tua illis succurrente* on a *piano* dynamic level, and the composer sets them in imitation. The harmonies are intricate due to their dissonant quality and they are subordinate to the text, aiding to the meaning of it, and adding a sense of uncertainty to the message of the stanza (Table 5.1). The harmonic rhythm moves quickly and chromatically, changing swiftly among major, minor, augmented, diminished chords and tone clusters that lead to an open fifth cadence on G, which stands in stark contrast to the immediately preceding harmonic material. It seems as if Valencia is creating an image in which the departed is failing to escape the “trial of vengeance”, representing hardship through harmony. Up to this point, all cadences in the *Tractus* have had a third present, either major or minor. Section B, however, cadences on an open fifth, adding ambiguity to whether the souls have found eternal light (Example 5.2).

S.   
 A.   
 T.   
 B.

Ab - sol - ve — Do - mi - ne

*f*   
 *p*

mm. 7 - 8, D major cadence

S.   
 A.   
 T.   
 B.

de - fun - cto - - - rum —   
 de - fun - cto - - - rum —   
 de - fun - cto - - - rum —   
 de - fun - cto - - - rum —

3

mm. 11 - 13, E minor cadence

S.   
 A.   
 T.   
 B.

de - li - cto - - - - - rum.   
 de - li - cto - - - - - rum.   
 de - li - cto - - - - - rum.   
 de - li - cto - - - - - rum.

poco rall.   
 poco rall.   
 poco rall.   
 poco rall.

mm. 14 - 17, D major cadence

T.   
 B.

ul - ti - o - - - nis.   
 ul - ti - o - - - nis.

rit...   
 rit...

mm. 24 - 25, G cadence, no third

### Example 5.2. Valencia, Tractus, Usage of Thirds in Cadences

Table 5.1. Tractus, Et Gratia Tua Translation

TEXT	POETIC TRANSLATION
<i>Et gratia tua illis succurrente mereantur evadere iudicium ultionis</i>	And with your grace help them, enable them to escape the trial of vengeance.

The alto and soprano lines that follow are set in imitation; the alto opens section C with a *piano* melody on the words *et lucis aeternae*, and the soprano sings the same line one octave higher. The melodic imitation is broken on the final syllable of the word *beatitudine*; however, the alto now imitates the rhythm of the soprano, beginning in m.30, in a series of suspensions (Example 5.3). In contrast to the tenor and bass segment, Valencia has shifted to a subtler sound that features a much slower harmonic rhythm and concentrates on the conjunct, chantlike melodic line, supporting the meaning of the text sung by the alto and the soprano, which advocates for the departed souls so that they may enjoy the bliss of

everlasting light (Table 5.2). To conclude the movement, Valencia sets all four voices homophonically, repeating the words *beatitudine perfrui* and emphasizing the last word (*perfrui*; enjoy) to highlight the prayer, so that the departed souls may “enjoy” eternal light.

**Example 5.3. Valencia, Tractus, Imitation**

**Table 5.2. Tractus, Et Lucis Translation**

TEXT	POETIC TRANSLATION
<i>Et lucis æternæ beatitudine perfrui</i>	And the bliss of light eternal enjoy.

## 5.4 Musical Elements

**Table 5.3. Tractus, Musical Elements**

S	Ss	M#	FP	T	#V	TA	D
A	a	1 – 9	<i>Absolve Domine</i>	Poly	4	D Mixolydian	<i>f &gt; p</i>
	b	9 – 17	<i>animas omnium</i>	Homo	4	D Mixolydian	<i>p &gt; pp</i>
B	c	17 – 25	<i>et gratia tua</i>	Poly	2 (3)	G Mixolydian; C Dorian	<i>p</i>
C	d	26 – 31	<i>et lucis</i>	Poly	2	D Mixolydian; E Aeolian	<i>p</i>
	e	32 – 37	<i>beatitudine perfrui</i>	Homo	4 (5)	E Aeolian; D Mixolydian	<i>ppp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Chapter 6: SEQUENTIA

The *Dies iræ* is the Sequence on All Soul's Day, in masses celebrated on the occasion or anniversary of a death or burial, on the third, seventh, or thirtieth day after the burial, and optionally in daily or votive masses for the dead. The vast number of Sequences available in the Middle Ages was reduced drastically after the Council of Trent, leaving four other Sequences for liturgical use: *Dies iræ*, *Victimæ paschali laudes*, *Veni Sancte Spiritus*, and *Lauda Sion* (Table 6.1).<sup>1</sup> The fifth Sequence, *Stabat Mater*, from the 13th century, was added to this list in 1727.<sup>2</sup> The exact origin and authorship of the *Dies iræ* is not clear. Commonly attributed to Thomas de Celano, the sequence *Dies iræ* is probably of earlier origin, having been found in manuscripts dated c.1250–55. Celano was attributed its authorship in the 14<sup>th</sup> century because of his possible reworking of an earlier text which might have been composed by a Franciscan in the 13<sup>th</sup> century.<sup>3</sup>

**Table 6.1. Sequences used after the Council of Trent**

SEQUENCE	LITURGICAL USE
<i>Dies iræ</i>	All Souls; Mass for the Dead
<i>Victimæ paschali laudes</i>	Easter
<i>Veni Sancte Spiritus</i>	Pentecost
<i>Lauda Sion</i>	Corpus Christi
<i>Stabat Mater</i>	Feast of the Seven Sorrows

This part of the Requiem Mass has been, in many cases, a central point in the composition of Requiem masses. Many composers choose to follow the structure of the Masses for the Dead and write dramatic music for this text, and it is not a coincidence that most of the settings are full of horror and evoke terror due to the nature of the text. *Dies iræ* talks about the judgment day: how all will be confronted before the throne of God and how the earth will be dissolved into ashes. This text has inspired

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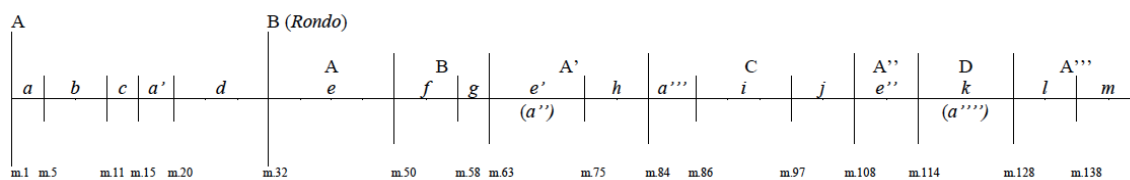
<sup>1</sup> Jeffers, 77.

<sup>2</sup> Hugh Henry, *Stabat Mater* (The Catholic Encyclopedia), <http://www.newadvent.org/cathen/14239b.htm> (accessed July 9, 2019).

<sup>3</sup> Ibid., 70.

composers, such as Mozart and Verdi, to use elements of text painting to depict the quakes, trumpets, gavels, and fearful imagery in general. Other composers, such as Victoria and Fauré, focus on a different aspect, by omitting the Sequence's *Dies Irae*; how death is something beautiful that brings the souls closer to God, reaching eternal rest.

## 6.1 Structure Graphic



Example 6.1. Sequentia, Structure Graphic

## 6.2 Structural Analysis

The lengthy text of the Sequentia consists of eighteen original rhymed stanzas (attributed to Thomas of Celano [c. 1185 – 1256]) and a later-added unrhymed couplet (Table 6.2). The first seventeen stanzas in Celano's poem are tercets, and the last stanza is a quatrain, which is divided into two rhymed couplets. The unrhymed couplet, *Pie Jesu Domine, dona eis requiem. Amen.*, was added later by an anonymous writer<sup>4</sup>.

<sup>4</sup> The Editors of Encyclopedia Britannica, *Dies irae* (Encyclopædia Britannica), <https://www.britannica.com/topic/Dies-irae> (accessed March 20, 2018).

Table 6.2. Sequentia, Stanzas

STANZA FORM	#	TEXT	AUTHOR
Rhymed Tercet	1	<i>Dies iræ, dies illa, solvēt sæclum in favilla, teste David cum Sybilla.</i>	Thomas of Celano
	2	<i>Quantus tremor est futurus, quando iudex est venturus, cuncta stricte discussurus!</i>	
	3	<i>Tuba mirum spargens sonum, per sepulchra regionum, coget omnes ante thronum.</i>	
	4	<i>Mors stupebit, et natura cum resurget creatura, iudicanti responsura.</i>	
	5	<i>Liber scriptus proferetur, in quo totum continetur, unde mundus iudicetur.</i>	
	6	<i>Judex ergo cum sedebit, quidquid late, apparebit: nil inultum remanebit.</i>	
	7	<i>Quid sum miser tunc dicturus? Quem patronum rogatorus? cum vix Justus sit securus?</i>	
	8	<i>Rex tremendæ majestatis, qui salvandos salvas gratis, salva me, fons pietatis.</i>	
	9	<i>Recordare, Jesu pie, quod sum causa tuæ viæ: ne me perdas illa die.</i>	
	10	<i>Quærens me, sedisti lassus: redemisti crucem passus: tantus labor non sit cassus.</i>	
	11	<i>Juste Judex ultionis, donum fac remissionis ante diem rationis</i>	
	12	<i>Ingemisco, tamquam reus, culpa rubet vultus meus: supplici parce Deus.</i>	
	13	<i>Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti.</i>	
	14	<i>Preces meæ non sunt dignæ: sed tu bonus fac benigne: ne perenni cremer igne.</i>	
	15	<i>Inter oves locum præsta, et ab hædis me sequestra, statuens in parte dextra.</i>	

STANZA FORM	#	TEXT	AUTHOR
	16	<i>Confutatis maledictis, flammis acribus addictis: voca me cum benedictis.</i>	
	17	<i>Oro supplex et acclinis, cor contritum quasi cinis: gere curam mei finis.</i>	
Rhymed Quatrain		<i>Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus: huic ergo parce, Deus.</i>	
Unrhymed Couplet		<i>Pie Jesu Domine, dona eis requiem. Amen.</i>	Anonymous

For the construction of this movement, Valencia creates two big sections, A and B, in which big-section A is treated as an introduction. Big-section B, set as a varied *Rondo*, is conformed of four sections, A, B, C, and D, where the first is presented four times, in variation, thus resulting in an A – B – A' – C – A'' – D – A''' form; sections B, A', C, and A''' are subdivided as well. This structure is based on the use of thematic material, and the alternation of textures, where all iterations of A in the *Rondo* are polyphonic, and the other sections in the whole movement are homophonic. Valencia uses two melodies that are recurrent (Examples 6.2 and 6.3), where melody 1 is an exact quotation of Celano's chant (*Dies iræ*) that appears in the *Liber Usualis*, and is used in both the introduction and the *Rondo*; melody 2, freely composed by Valencia, appears exclusively in the latter.

1810                      Masses for the Dead.

Seq.  
1.  
**D**

I-es iræ, dí-es illa, Sólvet saécum in favilla : Tēste Dávid cum Sibýlla.

Tenores  
Di-es i-ræ di-es il-la sol-vet sæ-clum in fa - vil-la te-ste Da-vid cum Si- byl-la.

Bajos  
Di-es i-ræ di-es il-la sol-vet sæ-clum in fa - vil-la te-ste Da-vid cum Si- byl-la.

Example 6.2. Sequentia, Melody





**Example 6.3. Sequentia, Melody 2**

Big-section A uses the first four tercets of Celano's text, and each one denotes a subsection; the third tercet, in this instance, is divided in two with the use of a fermata after the first stanza, *Tuba mirum spargens sonum*. Therefore, Section A is divided into five subsections (according to melodic treatment): *a, b, c, a', d*. Excluding subsection *a*, which is monophonic, big-section A is homophonic. Melody 1 (*Dies iræ* chant) appears in mm.1 – 5, and the first third of the melody reappears in m.15 in the soprano; the same third of melody 1 appears in the *Rondo* as well.

The *Rondo* begins in m.32 with tercet #5. In this section, Valencia thickens the texture by beginning with only the tenor singing melody 2 (Example 6.3), and continues with the bass, the alto, and the soprano, using tercets 6 and 7. Section A (*e*) concludes in m.49, followed by a brief pause that leads to section B. In this instance, Valencia uses only tercet 8, and sets the text homophonically in long rhythmical values. The tercet, however, is divided into two subsections (*f, g*), where in the second subsection, Valencia staggers the entrances of the voices, from lowest to highest.

The beginning of section A', in m.63, shows the return of melody 2, stated this time by the bass and the alto in unison. This section is subdivided into two (*e', h*), and uses tercets 9 – 12; Valencia uses imitation in subsection *e'*, and pedal points in subsection *h*. In this section, A', Valencia reuses the first third of melody 1 in the alto and bass in unison, in mm.67 – 68, and then in the soprano, in mm.73 – 74 (denoted as *a''* in the structure graphic). Section C, mm.84 – 107, is divided into three subsections (*a'''*, *i*,

j), and Valencia sets tercets 13 – 15, where each tercet denotes a subsection. The composer uses again melody 1 in subsection *a'''*, which appears in the soprano and alto line in mm.84 – 85.

The third appearance of melody 2 takes place in section A'' (*e''*), m.108, presented by the bass, followed in imitation by the tenor. Valencia uses tercet 16 only on the three lower voices and each voice states one line of the tercet. The soprano joins the texture in m.114, thus marking the beginning of section D, where all four voices set in homophony declaim the text of tercet 17, up to m.128, which overlaps with the starting point of section A'''. This last section, A''', is conformed of two subsections (*l*, *m*), in which Valencia uses the quatrain in subsection *l*, mm.128 – 138, followed by the unrhymed couplet in subsection *m*. Even though the composer does not use melody 1, or melody 2, he opens section A''' with a canon that turns into a unison statement on the second line of the first couplet. All sections in the *Rondo* that have presented imitation as a compositional technique have been labeled as A, with variations, thus defining the major part of the structure of the *Sequentia*, which is based on the use of recurrent melodies, imitation, textural variation, and text.

## 6.2 Musical Analysis

Valencia's *Sequentia* encompasses both the beauty and crudeness of death. By using a literal quotation of the Gregorian chant, the composer opens the movement with the well-known *Dies iræ* chant (melody 1), *mf*, in the tenor and the bass, which evokes the chant in the purest and simplest possible way (Example 6.2; Table 6.2, #1). Valencia uses this chant as a theme in many instances to remind the listener about "that day of wrath," just as it is recurrent in the *Liber Usualis*' Sequence, in the Masses for the Dead.

After the introduction of the chant, the sopranos and altos join the lower voices in homophony. By comparing the soprano and the bass in this section, one can observe that Valencia has set those two voices in contrary motion, thus creating an arch form in which the voices are not perfectly mirrored (Example 6.4; Table 6.2, #2). In the section that follows, Valencia changes the dynamic level abruptly going from *p* to *f*, and pairs sopranos with altos, and tenors with basses. These pairs are depicting the

trumpets by the use of parallel fifths, and just as soprano and bass did in the previous section, the contrary motion between the two pairs creates, in this instance, a perfectly mirrored arch (Example 6.5; Table 6.1, #3).

S. *p* Quan - tus tre-mor est fu - tu - rus quan - do ju - dex est ven - tu - rus cun - cta stri - cte dis - cus - su - rus! *poco rall.*

B. *p* Quan - tus tre-mor est fu - tu - rus quan - do ju - dex est ven - tu - rus cun - cta stri - cte dis - cus - su - rus! *poco rall.*

**Example 6.4. Valencia, Sequentia, Arch Form**

S. *f* Tu - ba mi - rum spar - gens so - num *crescendo y accelerando*

C. *f* Tu - ba mi - rum spar - gens so - num *crescendo y accelerando*

T. *f* Tu - ba mi - rum spar - gens so - num *crescendo y accelerando*

B. *f* us! Tu - ba mi - rum spar - gens so - num *crescendo y accelerando*

Contour Soprano and Alto

mm. 11 - 15

Contour Tenor and Bass

**Example 6.5. Valencia, Sequentia, Parallel Fifths Arch Form**

As mentioned before, the use of melody 1 (*Dies iræ* chant) permeates the movement. The next section, set homophonically, is no exception, and the soprano presents a variation on the aforementioned melody by raising the first pitch of the chant (F-sharp instead of F). This alteration results in two whole steps followed by a major third, yet Valencia maintains the modal sound by keeping the C natural (Example 6.6). Additionally, the three lower voices quote the first three pitches in the same manner, resulting in parallel, half-diminished chords that are reminiscent of the contour of the *Dies iræ* melody. The Gregorian chant in the *Liber Usualis* uses this melody for this portion of the text as well (Example 6.7).

**Sostenuto**  
*pp subito*

S. per se - pul-chra reg - i - o - num

C. per se - pul-chra reg - i - o - num

T. per se - pul-chra reg - i - o - num

B. per se - pul-chra reg - i - o - num

**Example 6.6. Valencia, Sequentia, Usage of Dies Iræ Melody**

Per sepúlcrā regi-ónum,

**Example 6.7. Liber Usualis, Sequentia, Per Sepulchra Melody**

The following section lacks the presence of the iconic chant melody that has appeared in the previous subsections of the *Sequentia*. Valencia does this to break from the sense of dread and fear that

the text and melody evoke. In contrast, the composer creates a sense of contemplation where the pace of the music slows down for a brief moment in which both nature and death are astonished with the resurrection of creatures that must respond to the judge. In this short phrase with the text *Mors stupebit et natura*, Valencia sets a *ppp* *Mors*, as the longest unchanging note value, whereas on the last word (*natura*), the tenors move in increasingly faster rhythms. Valencia uses rhythm to depict death as still and nature as lively and moving (Table 6.2, #4). In *cum resurget creatura, iudicanti responsura*, Valencia accelerates the pace once more by doubling the harmonic rhythmic; combined with the shorter rhythmic values, the composer paints an image of literal resurrection by having all voices melodically move upward, arriving at a resounding D major chord, the first instance of true harmonic stability since the end of the first stanza in m.11 on beat 2.

Evoking old traditions of compositional style, Valencia presents the *Rondo* by setting the text of the next section in a quasi *stile antico*. His use of 4/2 meter with longer note values imitates mensural notation (Example 6.3). The tenor, marked *pp*, sings melody 2 with the text in its entirety: *Liber scriptus proferetur, in quo totem continetur, unde mundus iudicetur* (Table 6.2, #5). The text talks about how the book will be brought forth, referring to the Book of Life, a book that contains all the names of every person who deserves to go to Heaven, as recorded by God.<sup>5</sup> Valencia's choice of rhythmic notation in this instance is no coincidence, as he is connecting two antique elements: the Book of Life and early music writing.

The melody in this case is treated as free counterpoint in *stile antico* with a single point of imitation. The tenor melody suggests G Aeolian or Dorian (Valencia avoids E and E-flat entirely) and prepares the entrance of the bass, whose melody suggests D Aeolian, but most likely Dorian. While the bass presents the theme, the tenor has free counterpoint with frequent B-naturals, characteristic of the D Dorian mode. The tenor countermelody's contour is an arch that reaches a high G and goes down to an A

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<sup>5</sup> Wikipedia contributors, *Book of Life* (Wikipedia, The Free Encyclopedia), [https://en.wikipedia.org/w/index.php?title=Book\\_of\\_Life&oldid=818162597](https://en.wikipedia.org/w/index.php?title=Book_of_Life&oldid=818162597) (accessed March 16, 2018).

after a fifth leap (Example 6.8). The alto and soprano join the texture, and the bass slowly fades out. The alto's line presents several suspensions against the soprano, who has the theme with slight alterations for tessitura, and the tenor's line delivers longer note values offering a harmonic foundation for the two upper voices. Valencia's writing exhibits careful planning of dissonances, a typical characteristic of the *stile antico*.

Example 6.8. Bass Melody 2, Tenor Countermelody

*Rex tremendæ majestatis* abruptly breaks the contrapuntal treatment of voices in the previous section by setting a *fortissimo* D major chord in closed voicing, denoting the beginning of section B of the *Rondo*. As one might expect, the character of the music evokes strength and majesty. Valencia accomplishes this by using the D major chord and then shifting to an enharmonically misspelled major-minor 7<sup>th</sup> chord (spelled G# C, Eb, F#) a tritone away. He further increases its grandness by augmenting

the rhythmic values (Example 6.9). This line of the text closes with an A minor chord in first inversion that leads to the next stanza of the text. The musical grandiosity of the *Rex tremendae* swiftly changes to reflect the pleading and intimate character of the last two lines of the stanza, in which God shifts from being a “King of tremendous majesty” to a “fount of mercy.” Marked *piano subito*, Valencia creates a delicate texture that supports the supplication for salvation by the fount of mercy. Opening on an A minor chord in m.55, the harmonic rhythm of this segment progresses steadily through a series of extended tertian harmonies, ending on a C major-minor seventh chord. The conclusion of the section on a chord that begs for resolution (that it may not receive) is analogous to the pleas for mercy and salvations (that may not be answered).

**Largamente**  
*ff*

S. Rex tre - men - dæ ma - jes - ta - - - - - tis

C. Rex tre - men - dæ ma - jes - ta - - - - - tis

T. Rex tre - men - dæ ma - jes - ta - - - - - tis

B. Rex tre - men - dæ ma - jes - ta - - - - - tis

**Example 6.9. Valencia, Sequentia, Rex Tremendæ**

The next section, A', is filled with quotations of musical themes heard before in this movement. By pairing the bass and the alto, Valencia sets the text *Recordare Jesu pie* (Table 6.2, #9) to the answer previously given by the bass in m.38 (melody 2) on the words *judex ergo cum sedebit*. “Remember,” the first word of the text, allows Valencia to demonstrate his musical wit by “remembering” thematic material from earlier in the movement in its entirety (Example 6.10). Valencia then sets a variation of melody 1 to the text *ne me perdas illa die* (“do not abandon me on ‘that day’ ”). Throughout this stanza, the bass and

alto sing the melody in unison, while the tenor carries a countermelody that provides both rhythmic and harmonic contrast (Example 6.11).

B. *p*  
Ju - dex er - go cum se - de - bit Quid quid la - tet ap - pa - re - bit:  
Bass, mm. 38 - 41

C. *pp*  
Re - cor - da - re Je - su pi - e quod sum cau - sa tu - æ vi - æ:  
Alto and Bass, mm. 63 - 66

**Example 6.10. Valencia, *Sequentia*, *Liber Scriptus* Melody on *Recordare***

C.  
Ne me per - das il - la di - e.

T.  
Ne me per - das il - la di - e.

B.  
Ne me per - das il - la di - e.

**Example 6.11. Valencia, *Sequentia*, *Dies Iræ* Melody on *Ne Me Perdas***

Thus far in the movement, the texture has been varied, and Valencia has played with differing numbers of participating voices. At the end of the previous *Recordare* stanza, only three voices were active: alto, tenor, and bass. For the stanza beginning with “*Quaerens me*,” the soprano joins the texture, replacing the tenor. Even though this segment begins with new musical material, the composer is already preparing the listener for the arrival of a striking return of the *Dies iræ* chant (melody 1) for the last line of the stanza. The text in this verse (Table 6.2, #10) talks about Jesus’ suffering on the cross to redeem humanity’s sins. With the soprano singing melody 1, the alto creating harmonic tension with a descending



chromatic line, and the tenor holding a pedal for a short instance on the words *tantus labor non sit casus*, Valencia musically recreates the “suffering of the crucifixion” (Example 6.12, Table 6.2, #10).

73

S. tan - tus la - bor non sit cas - sus.

C. tan - tus la - bor non sit cas - sus.

T. tan - tus la - bor non sit cas - sus.

**Example 6.12. Valencia, Sequentia, Dies Iræ Melody on Tantus Labor**

Vengeance, forgiveness, and judgment are three different ideas that are juxtaposed in the following segment; the soprano presents new material, and the tenor and bass imitate the line, in that order. Valencia opposes and contrasts the meaning of those three words at once, by setting pedal points on those three voices (Table 6.2, #11). The soprano holds “vengeance,” the tenor “forgiveness,” and the bass “judgment.” The compelling fact about contrasting those words is that the first two are antonyms, and the third one means the ability to make an informed decision; in contrast, on the “day of wrath” we are at mercy before the throne, and we might be granted forgiveness (Example 6.13).

*mf* Ju - ste Ju - dex ul - ti - o - - - nis.

*p* Do - num fac re - mis - si - o - - - nis.

*mf* an - te di - em ra - ti - o - - - nis.

**Example 6.13. Valencia, Sequentia, Ultionis/Remissionis/Rationis Juxtaposition**

This section is followed by a brief imitation between the two upper voices, characterized by a rising motive built on an ascending D Dorian scale that abruptly falls an octave and a minor sixth in the

alto and the soprano parts, respectively. The rising melody, quickened by the triplets, adds tension and urgency to the line. Valencia's writing is carefully crafted in relation to the text, which states that one cries with anguish, like the culprit who blushes in embarrassment for his sins (Table 6.2, #12). Once the melody falls, the soprano fades out of the texture, leaving the alto, tenor and bass to conclude the section in short homophony through alternating dissonant and consonant harmonies. The final sonority is a perfect fifth with an added second; the lack of resolution in the sonority creates ambiguity and doubt, portraying uncertainty as to whether or not God has heard the pleas of the supplicant (Example 6.14).

C. *pp* *diminuendo y rallentando*  
Sup - pli - can - ti par - ce De - us.

T. *ppp* *diminuendo y rallentando*  
Sup - - - pli - can - ti par - ce De - us.

B. *ppp* *diminuendo y rallentando*  
Sup - - - pli - can - ti par - ce De - us.

**Example 6.14. Valencia, Sequentia, Supplicanti Parce Deus Cadence**

After the employment of the *stile antico* with several contrapuntal sections, Valencia returns to homophony in section C for the stanza of the text that follows. The *Dies iræ* chant, melody 1, reappears, and Valencia presents it in its entirety in the soprano and alto in unison. After a hiatus from verbatim chant, the melody musically aligns with the chant for the text *Qui Mariam absolvisti, et latronem exaudisti, mihi quoque spem dedisti* in the *Liber Usualis* (Example 6.15; Table 6.2, #13). The tenor and bass serve a purely harmonic function, creating primarily triadic sonorities with a bit of chromaticism. Although melody 1 is repeated in the *Liber Usualis* for the following stanza, Valencia abandons it in favor of new musical material but continues his homophonic setting of the text. The text speaks of the sinner's prayer not being worthy, while they continue to plead for salvation from the everlasting fire. (Table 6.2, #13). Valencia musically paints the image of a raging fire whose flames climb ever higher

through a rising melody in the two upper voices, along with a steady increase in volume and tempo, and the use of triplets, depicting incandescent flames, through the word *igne* (Example 6.16).

**Tiempo inicial** ( $\text{♩} = 120$ )  $\left( \begin{smallmatrix} 4 + 2 + 3 \\ 2 \end{smallmatrix} \right)$

84

S. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

C. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

T. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

B. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

85

S. di - sti, mi - hi quo que spern de - di - sti.

C. di - sti, mi - hi quo que spern de - di - sti.

T. di - sti, mi - hi quo que spern de - di - sti.

B. di - sti, mi - hi quo que spern de - di - sti.

**Example 6.15. Valencia, Dies Iræ Melody on Qui Mariam Absolvisti**

S. cre - mer i - gne

C. cre - mer i - gne

T. cre - mer i - gne

B. ni cre - mer i - gne

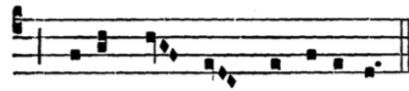
**Example 6.16. Valencia, Sequentia, Fire**

In contrast to the growing, burning character of the previous stanza, “Among the sheep” follows at a soft dynamic with an expressive indication that the singing should be done “smoothly.” Valencia again quotes the prescribed chant in the *Liber Usualis*, once more in the soprano line. He juxtaposes the simplicity of the chant with 7<sup>th</sup> chords formed by the lower three voices. Slightly altered, melody 1 appears in the soprano on the text *et hab hædis me sequestra*, in m.101, leading to a VII-i cadence of the section in G Aeolian (Example 6.17; Table 6.2, #15).

The image shows a musical score for four voices: Soprano (S.), Alto (C.), Tenor (T.), and Bass (B.). The lyrics are: "et ab hæ-dis me se - que stra sta - tu - ens in par - te dex-tra." The score includes dynamic markings such as *pp sempre* and *cantabile sostenuto*, and a tempo marking *molto rit.* at the end. The notation includes various musical symbols like notes, rests, and bar lines.

**Example 6.17. Valencia, *Sequentia, Dies Iræ* Melody on *Et Ab Hædis***

While shifting the character of the music for the *Confutatis* text (Table 6.2, #16) in section A'', Valencia brings back melody 2 (previously used by the tenor in m.32) in this occasion stated *forte* by the bass, whom the tenor follows by imitating the rising line at the same dynamic level. Both their lines behave differently; the bass has longer rhythmic values, while the tenor's is fast-paced, and reaches the apex of its tessitura in the movement. Both the bass and the tenor prepare the entrance of the alto, who carries a melody, from the *Liber Usualis* as well, on the words “*voca me cum benedictis*” marked *piano*. The alto's melody in Valencia's setting is essentially a reproduction of the Gregorian chant from the *Liber Usualis*, using the same text portion, with one added pitch, G, toward the end of the phrase (Example 6.18).



#### Liber Usualis, Sequentia

### Example 6.18. Liber Usualis and Valencia, Sequentia, Voca Me Comparison

The remaining stanzas of the Sequence are contemplative in nature, prepared nicely by the soft, slow ending of the preceding section. In section D, Valencia creates an almost ethereal atmosphere through the use of homophony, contrary motion between the three upper voices and the bass, and primarily diatonic seventh chords. The image created by the text is that of both introspection and retrospection, in which the departed is kneeling with a crushed heart, requesting to be taken care of, after the day of wrath. On the text *gere curam*, mm.122 – 124, the soprano briefly recalls the *Dies irae* chant, with two intervallic alterations to maintain the diatonicism. Valencia then dramatically shifts the harmonic language on the word *finis*. The complexity of the harmonies and sonorities on the word *finis* represents the great turmoil of “my end,” which has been in serious jeopardy throughout the Sequence. Valencia, however, offers a bit of “perpetual light” after many stanzas of darkness by ending in a G major chord (Table 6.2, #17, Rhymed Quatrain, Unrhymed Quatrain).

The last section of Valencia’s Sequence (A’’) quotes the Gregorian chant that is prescribed for the *lacrimosa* text. This melody is noticeable because of the ascending fifth leap at the beginning in the alto, bass, and soprano, followed by an inverted melodic arch. Valencia pairs the bass with the alto, and the tenor he pairs with the soprano. Both voice pairings are in nearly perfect unison until m.141 with the chant, where the composer sets them canonically (Example 6.19). In m.133, Valencia unites the two pairs in monody, depicting the collective nature of the many individuals asking God to spare the soul of the departed. At *Pie Jesu*, Valencia returns to his ethereal diatonic harmonic language through the end of the

movement. Upon reaching the *Amen*, Valencia quotes the associated Gregorian chant (Example 6.20), presented in the soprano, with a modest and peaceful harmonic structure that moves through minor sonorities D minor (v), G minor (i6/4), D minor 7 (v<sup>7</sup>), and G with a Picardy third (I). It is important to note that this is the first dominant to tonic cadence in the entire movement; however, Valencia remains steadfast in maintaining the modal nature of his music by using the minor-minor dominant (v<sup>7</sup>) to lead to the tonic.

S. | *expresivo*  
*p*  
La-chri-mo-sa di-es il-la

C. | *expresivo*  
*p*  
La-chri - mo-sa di-es il-la

T. | *pp a media voz*  
La-chri-mo-sa di-es il-la

B. | *expresivo*  
*p*  
La-chri - mo-sa di-es il-la

Example 6.19. Valencia, *Sequentia*, *Lacrimosa Canon*



Valencia, Sequentia



Liber Usualis, Sequentia

Example 6.20. Liber Usualis and Valencia, Sequentia, Amen

## 6.4 Musical Elements

Table 6.3. Sequentia, Musical Elements

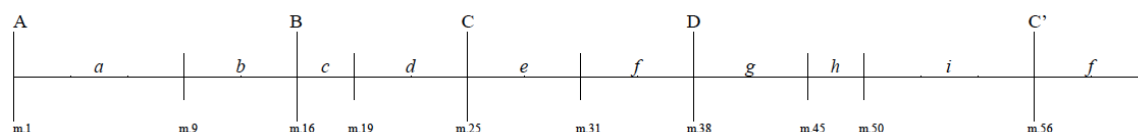
S	Ss	M#	FP	T	#V	TA	D
A	a	1 – 5	<i>Dies iræ</i>	Mono	2 (1)	G Dorian	<i>mf</i>
	b	5 – 11	<i>Quantus tremor</i>	Homo	4	G Dorian; D	<i>p</i>
	c	11 – 15	<i>Tuba mirum</i>	Homo	4	G; b(+2+6)	<i>f</i>
	a'	15 – 20	<i>per sepulchra</i>	Homo	4	A Dorian; G dorian	<i>pp</i>
	d	20 – 31	<i>Mors stupebit</i>	Homo	4	B(+6); D	<i>ppp&lt;mf</i>
B Rondo	A	32 – 49	<i>Liber scriptus</i>	Poly	1; 2; 3	G Dorian; A Aeolian	<i>pp&lt;p&gt;pp</i>
	B	50 – 62	<i>Rex tremendæ</i>	Homo	4	D Mixolydian; C(7)	<i>ff&gt;p</i>
	A'	63 – 83	<i>Recordare</i>	Poly	3	D Dorian; D Dorian (+2)	<i>pp&lt;p&lt;mf&gt;p&gt;pp</i>
	C	84 – 107	<i>Qui Mariam</i>	Homo	4 (3); 4	G Dorian; C; G Aeolian	<i>pp&lt;p&lt;mf&gt;p&gt;pp</i>
	A''	108 – 113	<i>Confutatis</i>	Poly	1; 2; 3	D Dorian; G	<i>f&gt;p</i>
	D	114 – 128	<i>Oro supplex</i>	Homo	4	G Dorian; G Locrian	<i>ppp&lt;pp</i>
	A'''	128 – 147	<i>Lacrimosa</i>	Poly; Mono; Homo	4; 3 (2); 4	G Aeolian; A Aeolian; D Aeolian; G Dorian	<i>p&gt;ppp&lt;pp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Chapter 7: OFFERTORIUM

The *Offertorium* text is an allusion to supplication for the salvation of the departed's soul to free them from the bottomless pit. This request is made through prayers and sacrifices offered by the living. The text was formerly a prayer that was recited for the sick who were about to die; it was later adopted into the Mass for the Dead. This accounts for the variant readings of some translations in which *Defunctorum* is rendered as “dying” instead of “departed”, and *libera* as “preserve from” instead of “deliver.”<sup>1</sup>

### 7.1 Structure Graphic



Example 7.1. Offertorium, Structure Graphic

### 7.2 Structure Analysis

The *Offertorium* is divided into four sections, A, B, C, and D, where section C is repeated at the end due to the structure of the text; sections A, B, and C are divided into two subsections, and D into three. As seen in previous movements, Valencia uses polyphony, homophony, voice pairing, imitation, and harmonic behavior to denote subsections in each section. Section A opens with the tenor and the bass in unison on the words *Domine Jesu*, splitting into a short instance of homophony on *Christe*, followed by the soprano and alto, who join the texture in unison, to seamlessly flourish into an eight-part texture in m.8, marking the end of subsection *a*. The following subsection presents polyphony on the text *libera animas*, with staggered entrances in all voices, and concludes with all voices saying the last syllable of the word *defunctorum* together, in m.15, thus concluding subsection *b*.

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<sup>1</sup> Jeffers, 79.



Section B, subsection *c*, presents the bass and the tenor set in polyphony declaiming the words *de pœnis inferni*, spanning mm.15 – 18. This short segment leads to subsection *d*, where Valencia splits the soprano, and pairs it with the bass. This subsection is completely homophonic, and in mm.23 – 24, the composer exchanges the participating voices with the alto, split into two, and the tenor, who declaim *ne cadant in obscurum*, mimicking the three-part texture observed previously. Section C, comprised of mm.25 – 37, begins with an irregular 5/4 time signature, with all four voices set in homophony singing *sed signifer Sanctus Michael*. This subsection, *e*, presents a steady harmonic rhythm that leads to subsection *f*, which continues with all four voices in homophony. However, in m.35, Valencia shifts to polyphony, on the word *ejus* to conclude subsection *f*.

Section D is subdivided into subsections *g*, *h*, and *i*, and Valencia denotes each one with the use of different voicing: in subsection *g*, the soprano and alto create a four-part texture; in subsection *h*, tenor and bass create a three-part texture; in subsection *i*, Valencia uses all voices in a four-part texture. Section D is set in homophony in its entirety, and the harmony – to be explained in section 7.3 of this chapter (Example 7.4) – shows chromaticism and modulation. The iteration of section C occurs at the end of m.58, where subsection *e* is omitted, and only subsection *f* is restated.

### 7.3 Musical Analysis

Set in A aeolian, Valencia opens this movement as he does the Introit, in which he briefly quotes the Gregorian chant associated with the text in the *Liber Usualis*. Furthermore, the composer treats the opening in the same way as he did in the *Sequentia*, in which the bass and the tenor sing a melody in unison. This melodic line, however, is not a direct quotation of a chant; aside from the first three notes on the word *Domine*, that which follows merely resembles the melodic contour of a Gregorian chant (Example 7.2). Once the first words are stated on section A, subsection *a*, Valencia sets all four voices in unison, mimicking the indications in the *Liber Usualis*, in which “a single asterisk will be found, to show

that one side of the choir is to be followed by the other side.”<sup>2</sup> The monophonic texture in this short segment evokes the Gregorian tradition of a cantor singing the *intonation*, and a *schola* responding. This subsection is characterized by the wide dynamic range and tessitura of the texture, which suddenly moves from monophony to homophony, from *pp* to *f* to end in *ff*, with the soprano on a high A, supported by an A minor chord. This section opens and concludes in A aeolian.

**6 · Offertorium**

Sencillamente (♩ = 92)

Valencia, Offertorium

Offert.  
2.  
**D** Omne Jé-su Chríste, \*

Liber Usualis, Offertorium

### Example 7.2. Liber Usualis and Valencia, Offertorium, Chant Imitation

Still in the mode of subsection *a*, Valencia moves to polyphony in subsection *b*, setting the text *libera animas* in successive entrances, starting with the tenor, followed by the alto, bass and soprano in that order. By the time the soprano enters the texture, the three lower voices become homorhythmic,

<sup>2</sup> The Liber Usualis, xiv

providing a harmonic foundation while the soprano declaims the portion of the text in its entirety, again closing the section on an A minor triad.

As observed in previous movements, usually Valencia denotes segments by pairing voices. In this case, the composer sets the bass and the tenor polyphonically to mark the beginning of section B, subsection *c*. The text talks about the freeing of the souls from the pains of hell and the bottomless pit. Generally, composers set this type of text with katabatic lines to represent the descent into hell; Valencia's melody features small downward movements that ultimately rise higher and higher. The contrast between these two ideas seems contradictory, however, this text is filled with prayers sent directly to God on behalf of the departed souls. When composers want to represent topics related to the heavens, the use of ascending melodies or arpeggiations is apparent. Composers like Haydn use this specific kind of text painting in movements that contain heavenly themes, such as the *Sanctus* of his *Missa in Angustiis*, where he uses an upward arpeggiation in D major over the words *pleni sunt caeli*, full are the heavens, reaching high to the sky. In this case, Valencia is setting an image in which the departed souls are being brought up from the bottomless pit to heaven. Both the bass and the tenor begin their lines from the bottom to end in the top of their registers. While the tenor ascends smoothly by step-wise motion, the bass line increasingly rises by laying out an ascending arpeggio characterized by minor and major thirds, in which after each third jump, the line moves downward, representing a gravitational pull of the souls to hell.

The previous two-part texture becomes richer; the composer maintains the bass, removes the tenor, and adds a two-part soprano line on the text *libera eas de ore leonis*, thus indicating the beginning of subsection *d*. This three-part texture is characterized by the use of mostly contrary motion between the two soprano voices over a bass pedal point on A3. If observed carefully, it seems like Valencia is mimicking the motion of the jaw of the lion, with the contour of the upper and lower voices (Example 7.3).

**Example 7.3. Valencia, Offertorium, De Ore Leonis**

The three voices aforementioned are exchanged for divided altos and tenor, seamlessly maintaining the same three-part texture. The alto and the tenor make an unexpected, swift harmonic shift: the section in which only the bass and the tenor are singing (mm.16 – 18) opens in A aeolian and comprises three full measures; the two-part soprano and bass section continues in the same mode and moves to F major, comprising 4 measures; in mm.23-24, the harmony shifts by chromatic mediant from F major to A-flat major. The text’s supplication to free the souls from the mouth of the lion, not allowing hell to swallow them to fall into darkness, is juxtaposed with the harmonic language, in which the A-flat major chord leads to a plagal cadence in Eb major, a sign of hopefulness (Table 7.1).

**Table 7.1. Offertorium, Domine Jesu Christe Translation**

TEXT	POETIC TRANSLATION
<i>Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de pœnis inferni et de profundo lacu: libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum: sed signifer Sanctus Michael repræsentet eas in lucem sanctam: quam olim Abrahamæ promisisti, et semini ejus.</i>	Lord Jesus Christ, King of glory, free the souls of all the faithful deceased from the pains of hell and from the deep pit: free them from the mouth of the lion, let them not be swallowed by the inferno, let them not fall into darkness: but the standard-bearer, holy Michael represents them in holy light: how once to Abraham you promised, and his seed.

The word *sed* (“but”) inherently implies a contrasting idea will follow, and so Valencia creates a contrasting texture by setting all four voices like a hymn, homophonic with a steady harmonic rhythm with a distinct irregular meter in 5/4 to open section C, subsection *e*. The harmony of this hymn-like section begins with tonal harmonies in E-flat major, echoing the plagal relationship from m.24, but Valencia quickly shifts away from common practice harmonic progressions. The only potential tonal center (D minor) occurs on the syllables with the longest note values: *Mi-cha-el* in m.28, and *e-as* in mm.29-30. This homophonic section uses the text *sed signifer Sanctus Michael*, which refers to Archangel Michael leading the departed into holy light (Table 7.1). The word *sanctam* is set on an A major chord, perhaps a half-cadence when considered in the context of D minor. Valencia has moved away from the harmonic language characterized by the use of flats, to A major, a tritone away from E-flat major, an image somewhat contradictory in the sense that a tritone has been used throughout musical eras to depict the Devil, yet Valencia uses this relationship to depict how holy Michael represents the departed in holy light. This use of sharps adds brightness to the quality of the sonority, and Valencia chooses this key to represent the holy light as a beacon that guides the departed souls.

The text *Quam olim Abrahae* opens with a D minor chord, reinforcing the analysis of the A major chord in m.31 as a half-cadence. This subsection, *f*, however, is set in A aeolian, and the D minor chord on the word *quam*, functions as the iv degree of the tonality. Valencia sets the remainder of the text with a series of diatonic chords enriched by sevenths and seconds, reaching a pedal point on E3 in the bass in mm.35-37, while the tenor and alto move primarily in parallel thirds. Although mm.35-36 are harmonically ambiguous, the pedal point in the bass establishes a tonal center that sets up a v7-i cadence in A aeolian.

The portion of the Offertory text that follows, the *Hostias*, is characterized by the use of a dense texture in two different registrations, high and low: first, sopranos and altos divided in as many as five parts, and second, divided tenors paired with the bass. The higher pair delivers the text *Hostias preces tibi, Domine, laudis offerimus* (Table 7.2), thus marking the beginning of section D, subsection *g*. This seven-measure phrase is built around Bb minor, modulates to F “minor”, and ends with a half cadence.

The harmonic language in this section, however, is not as simple as the aforementioned analysis sounds. It is characterized by its complex treatment: the harmonies constantly and unexpectedly shift chromatically throughout the phrase, and the quality of the sonorities is rather dissonant, the result of Valencia's use of secundal and tertian chords, thus creating a vast array of chord qualities from major triads to 13<sup>th</sup> chords. Though the chord heard on *Hostias* in m.37 is F major, Valencia is opening the section with the dominant of Bb-minor. With the use of secondary chords, the harmony shifts to F, possibly minor, ending with a half cadence on m.44, with a 4 – 3 suspension on the second soprano, fa – mi (Example 7.4).

**Table 7.2. Offertorium, Hostias Translation**

TEXT	POETIC TRANSLATION
<i>Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie memoria facimus: fac eas, Domine, de morte transire ad vitam quam olim Abrahæ promisisti, et semini ejus.</i>	Sacrifices and prayers to you, Lord, praises we offer: you receive them for the souls of those, which today a memory we make: make them, Lord, from death, pass into life as once to Abraham you promised, and to his seed.

**Adagio muy expresivo**

Ho - - - sti - as et pre - - - ces ti - bi Do - mi - ne la - u - dis of - fe - ri - mus.

Ho - - - sti - as et pre - - - ces ti - bi Do - mi - ne la - u - dis of - fe - ri - mus.

tu su - sci - pe tu su - sci - pe... pro a - ni - ma - bus il - lis.

tu su - sci - pe tu su - sci - pe... pro a - ni - ma - bus il - lis.

Bb-minor: V iv13 vii° i11 V6 V vib iii+ V2 IIb V2 III+ IV V+ vii° i V  
F Aeolian: iv i iv III+ vii2 vii ii°4 V (HC)  
VII 3

F Aeolian: i v6 V7 i6 i v6 V7 i6 V7 V6  
ii° ii°

Bb-minor: V7 II Ger+5 V - 7 I4 - 3  
II

**Example 7.4. Valencia, Offertorium, Hostias... Illis**

As a reminder, the *Hostias* section opens in Bb minor and ends with a half cadence in F “minor”—despite of the unstable harmonies in the middle—and Valencia deftly transitions from the upper voices to the lower voices by means of that half cadence in m.44, leading to subsection *h*. The composer enters in F Aeolian with the tenors and basses declaiming the words *tu suscipe* two times, the second time in rhythmic diminution. The outer voices, first tenor and bass, move in parallel descending thirds, while the second tenor remains static on C4. As the phrase progresses beyond these initial 3 measures, the second tenor strikingly shifts from the repetition of the C to a more active line characterized by chromaticism and faster rhythms for the text *pro animabus illis*. While mm.45-49 are highly chromatic, the tenors and basses do conclude with an authentic cadence in B-flat minor, with a 4 – 3, 2 – 1 suspension (Example 7.4).

In setting the second half of the textual phrase (mm.50-58), in subsection *i*, Valencia returns to a four-voice homophonic texture that begins in B-flat minor with a i – V6/5 of iv – vii°6 of iv – iv6 harmonic pattern, on the words *Quarum hodie memoriam facimus*. In m.52 the composer enharmonically shifts from the use of flats to the use of sharps and naturals, modulating to E minor, intended as vi of G major. The cadence in mm.52-53 occurs with the use of the V2 of i (E minor), which resolves to i6, and is followed by a short modulation to iv of G major, on m.55, with the use of a V2 – i6 pattern. Valencia develops moving lines within the homophonic texture to avoid rhythmic and melodic stasis. The lower three voices move in stepwise motion, while the soprano line, in contrast to the others, is marked by several wider intervallic jumps. Beginning in m.55, the tenor gains more rhythmic liberty; there is a fluidity in the tenor line created by triplets and eighth notes, while the three other voices primarily move in half-note values. The conclusion of this text on a D major chord on the word “*vitam*” is connected to the A major chord on the text “*in lucem sanctam*” found in m.31: harmonically, D major is a resolution from the half cadence on A major, and rhetorically, holy light will help the dead, from death, pass into life. As many composers have done for the reprise of the *Quam olim Abrahæ* text, Valencia likewise repeats the music from mm.31-37 verbatim in mm.58-64. This final section, C’, only brings back subsection *f*.

## 7.4 Musical Elements

**Table 7.3. Offertorium, Musical Elements**

S	Ss	M#	FP	T	#V	TA	D
A	a	1 – 8	<i>Domine Jesu Christe</i>	Mono; Homo	2	A Aeolian	<i>pp&lt;f&lt;ff</i>
	b	9 – 15	<i>Libera animas</i>	Poly	4	A Aeolian	<i>p&lt;mf&lt;f</i>
B	c	16 – 18	<i>De pœnis</i>	Poly	2	A Aeolian	<i>p&lt;f</i>
	d	19 – 25	<i>Libera eas</i>	Homo	2 (3)	A Aeolian	<i>pp</i>
C	e	25 – 31	<i>Sed signifer</i>	Homo	4	Eb; A Aeolian	<i>pp&lt;f&gt;pp</i>
	f	31 – 37	<i>Quam olim Abrahæ</i>	Homo; Poly	4	A Aeolian	<i>p&gt;ppp</i>
D	g	38 – 44	<i>Hostias et preces</i>	Homo	2 (4)	bb; F Aeolian	<i>ppp</i>
	h	45 – 49	<i>Tu suscipe</i>	Homo	2 (3)	F Aeolian; bb	<i>pp&lt;mf</i>
	i	50 – 58	<i>Quarum hodie</i>	Homo	4	bb; G	<i>f</i>
C'	f	59 – 64	<i>Quam olim Abrahæ</i>	Homo; Poly	4	A Aeolian	<i>pp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)



## Chapter 8: SANCTUS

The *Sanctus* is one of the parts of the Ordinary of the Mass, which is used in the Requiem Mass as well. It is the culmination of the celebrant's Preface to the Eucharist meal which is recited or sung by the people or choir. The *Benedictus* follows, preceded and followed by the Hosanna.<sup>1</sup>

The *Sanctus* or Trisagion is the culmination of the prayers of thanksgiving offered by the celebrant in the Preface, an actual continuation of his final words: "The heavens and the heavenly hosts together with the blessed Seraphim in triumphant chorus unite... saying:" and the people, or choir then join with "Holy, Holy, Holy," words which are adapted from the praises of the two seraphim found in Isaiah 6: 3, and Revelations 4: 8. The Trisagion is found in the Hebrew liturgy as early as the 2<sup>nd</sup> century, in the Gallican rite by 529, and in the Roman rite by the 7<sup>th</sup> century.<sup>2</sup>

The text for the *Benedictus* is from Matthew 21: 9, where Christ's triumphal entry into Jerusalem is greeted with "Hosanna to the Son of David: Blessed is he that cometh in the name of the Lord; Hosanna in the highest."

**Table 8.1. Sanctus, Text and Poetic Translation**

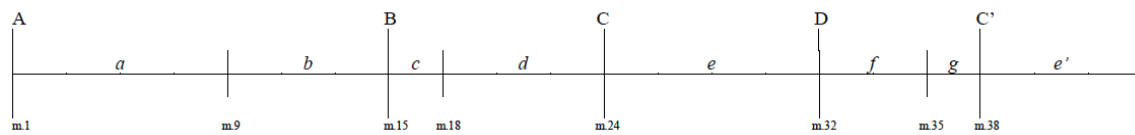
TEXT	POETIC TRANSLATION
<i>Sanctus, sanctus, sanctus</i>	Holy, holy, holy
<i>Dominus Deus Sabaoth.</i>	Lord God of Hosts.
<i>Pleni sunt cœli et terra gloria tua.</i>	Full are the heavens and the earth with your glory.
<i>Hosanna in excelsis.</i>	Hosanna in the high.
<i>Benedictus qui venit in nomine Domini.</i>	Blessed who comes in the name of the lord.
<i>Hosanna in excelsis.</i>	Hosanna in the high.

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<sup>1</sup> Jeffers, 81.

<sup>2</sup> Ibid., 80 – 81.

## 8.1 Structure Graphic



**Example 8.1. Sanctus, Structure Graphic**

## 8.2 Structural Analysis

It is very common to separate the *Sanctus* from the *Benedictus* in settings of the ordinary of the Mass or in settings of Requiem masses. Since the composer constructed a single movement for the often-separated text, this structural analysis is that of one movement. Even though the *Benedictus* is contained within the *Sanctus* in a single movement, the two parts have different characters.

In this movement, Valencia follows the structure of the text and creates four sections, A, B, C, D, and C'; each section uses a sentence from the text (Table 8.1). Section A divides into subsections *a* and *b*, where *a* opens with the word *Sanctus* in homophony. In m.9, Valencia sets the word *Dominus* in imitation, creating a transition to subsection *b*, which concludes on m.14. Section B is divided into two subsections, *c* and *d*, characterized by homophony and polyphony, respectively.

The *Hosanna* marks the beginning of section C, featuring triplets to create variation in the affect of the music. This section repeats the *Hosanna* three times, and concludes on m.31. Section D returns to the character of the opening of sections A and B, and each of its subsections, *f* and *g*, feature a polyphonic texture. The word *Benedictus* is used for subsection *f*, and the remainder of the text is used in subsection *g*. To conclude the movement, Valencia reuses the material found in section C and varies it by shortening the last iteration of the text *Hosanna in excelsis*.

### 8.3 Musical Analysis

“Holy,” the opening word in this movement repeated thrice, marks the beginning of the Sanctus, and Valencia, in a homophonic texture, increasingly moves from a *pp* to *f*. The first statement of *Sanctus* begins and ends in G minor in closed voicing, with the soprano and alto beginning in unison, and the tenor and bass moving in descending parallel thirds. The second *Sanctus* in m.3 opens exactly as the previous one (G minor), but Valencia elongates the phrase, with the soprano steadily moving upwards. This second repetition of the text ends on a D minor triad (v of G minor) in open voicing. The third and final declamation of *Sanctus* begins with a striking accented appoggiatura in the tenor and bass in unison against the alto, E4 and F4 respectively, moving from D minor and concluding in E-flat major through a mostly chromatic descending line in the bass and a pair of fully diminished seventh chords (Example 8.2).

**7 · Sanctus**

**Sosegadamente** (♩ = 56)

The musical score for the first stanza of the Sanctus is presented for four voices: Sopranos, Contraltos, Tenores, and Bajos. The tempo is marked 'Sosegadamente' with a quarter note equal to 56 beats. The key signature is G minor (two flats). The time signature is 3/4. The score is divided into three measures. The first measure begins with a *pp* dynamic. The second measure begins with a *p* dynamic. The third measure begins with a *mf* dynamic and ends with a *f* dynamic. The lyrics are 'San - ctus San - ctus San - ctus'. The Soprano and Alto parts begin in unison in the first measure. The Tenor and Bass parts move in descending parallel thirds. The Soprano part moves steadily upwards in the second measure. The Tenor and Bass parts begin with a striking accented appoggiatura in the third measure, moving from D minor and concluding in E-flat major through a mostly chromatic descending line in the bass and a pair of fully diminished seventh chords.

**Example 8.2. Valencia, Sanctus, First Stanza**

With successive entrances on the words *Dominus Deus* in subsection *b*, Valencia sets points of imitation in all voices, starting with the tenor. The alto enters at an interval of a fourth with a real answer, followed by the soprano, who enters as the tenor did; the bass entrance does not match the others yet maintains the character of the head motive. After this short polyphonic section, the composer brings all

voices back together on the word *Sabaoth*. The half cadence in m.14 on *Sabaoth* is characterized by an F-sharp diminished triad in the upper three voices with a moving bass line. If one analyzes this measure as  $V^7$  of G minor, the bass line first creates a split third with an accented appoggiatura to F-natural and follows with a syncopated, agogically accented passing tone that resolves to the root of the dominant seventh chord (Example 8.3). This half cadence leads to a homophonic declamation of the text “full are heaven and earth (of Thy glory)” in G minor. In m.15, Valencia uses the words *pleni sunt cœli et terra* to indicate section B, subsection *c*. Beginning in m.18 (subsection *d*), Valencia creates a pedal point on D, V of G, while the three upper voices feature ascending, diatonic, imitative lines, ending with an imperfect authentic cadence in G minor. The ascending lines create an image of an ascending path to heaven, to point out “Hosanna in the high” (Example 8.4).

The musical score for Example 8.3, Valencia, Sanctus, Imitation, is presented for four voices: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). The score is in G minor, indicated by two flats (Bb and Eb) in the key signature. The tempo and mood markings are 'suave' and 'poco cresc.' (poco crescendo). The lyrics are: Do-mi-nus De-us Sa-ba-oth. The Soprano part begins with a half note G4, followed by a half note A4, and then a half note Bb4. The Contralto part begins with a half note G3, followed by a half note A3, and then a half note Bb3. The Tenor part begins with a half note G2, followed by a half note A2, and then a half note Bb2. The Bass part begins with a half note G1, followed by a half note A1, and then a half note Bb1. The score shows a half cadence in measure 14 on the word 'Sabaoth'.

**Example 8.3. Valencia, Sanctus, Imitation**

S. *pp* Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a Glo - ri - a tu - a

C. *pp* Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a Glo - ri - a tu - a

T. *pp* Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a Glo - ri - a tu - a

B. *pp* Ple - ni sunt coe - li et ter - ra Glo - ri - a tu - a Glo - ri - a tu - a

#### Example 8.4. Valencia, Sanctus, Gloria Tua Imitation

The *hosanna in excelsis* text is commonly set in a major key due to its jubilant nature, but in section C, Valencia sticks to the G minor that has pervaded the movement this far, although he eventually moves to the parallel major. Valencia sets the text three times, likely in reference to the Holy Trinity, and shifts from minor to major by raising the pitches B-flat (tenor m.26), E-flat (soprano m.27, tenor and bass m.28), and F-natural (soprano m.28 and tenor, mm.27-28) by a half step. This part, in contrast with the previous section, is set homophonically; Valencia creates additional contrast with a tempo indication equivalent to *più mosso* and lively triplets that spring each melodic line upward to heaven.

The Benedictus is characterized by ascending jumps in the voices. Section D, subsection *f* opens with a third leap in the soprano, imitated by the alto. The tenor and bass move parallelly in thirds, joining the two upper voices on a G minor chord in closed voicing. A sixth leap is presented in the soprano, and it becomes a seventh jump in the alto, tenor and bass. The two latter behave in the same fashion as before, keeping the same contour, moving in parallel thirds (Example 8.5). In subsection *g*, the words *qui venit in nomine Domini* are set polyphonically and are characterized by the use of descending scales. Valencia presents another instance of text painting to show the coming of the Blessed one. If observed carefully, the alto, tenor, and bass construct a descending scale starting on F4 (alto) and ending on D3 (bass). If D is considered as the root of the scale, Valencia is building this descending scale on a Locrian mode (Example 8.6). The *Hosanna* of the Benedictus (section C') begins as a iteration of the previous one, but it is substantially different in three ways. First, the dynamic marking begins at *piano* as opposed to

*pianissimo*, and the reprise lacks the crescendo and decrescendo markings prominent in the initial statement. Second, Valencia simplifies the third declamation of *Hosanna* both rhythmically and melodically. Third, Valencia sets up the listener for a shift to major through the same chromatic alterations, but instead of the V-I cadence that one hears at the end of the Sanctus, Valencia dashes that expectation with an authentic cadence in G minor (V-i). In contrast to Requiem settings by many other composers, this is an unusual choice, despite the *Triste* (“sad”) marking at the beginning of the Benedictus.

**Benedictus**  
*Triste* (♩ = 53)  
*pp*

S. Be-ne-di-ctus Be-ne-di-ctus

C. Be-ne-di-ctus Be-ne-di-ctus

T. Be-ne-di-ctus Be-ne-di-ctus

B. Be-ne-di-ctus Be-ne-di-ctus

**Example 8.5. Valencia, Sanctus, Benedictus Texture**

S. qui ve-nit in no-mi-ne Do - mi - ne. rall.

C. in no-mi-ne Do - mi - ne. rall.

T. qui ve-nit in no-mi-ne Do - mi - ne. rall.

B. in no-mi-ne Do - mi - ne. rall.

**Example 8.6. Valencia, Sanctus, Descending Locrian Scale**

## 8.4 Musical Elements

**Table 8.2. Sanctus, Musical Elements**

S	Ss	M#	FP	T	#V	TA	D
A	<i>a</i>	1 – 8	<i>Sanctus</i>	Homo	4 (5)	g; Eb	<i>pp</i> < <i>p</i> < <i>mf</i>
	<i>b</i>	9 – 14	<i>Dominus Deus</i>	Poly	4	Eb; D7 (V/g)	<i>p</i>
B	<i>c</i>	15 – 17	<i>Pleni sunt</i>	Homo	4	g	<i>pp</i>
	<i>d</i>	18 - 24	<i>gloria tua.</i>	Poly	5	g	<i>pp</i>
C	<i>e</i>	24 – 31	<i>Hosanna</i>	Homo	4 (7)	g; G	<i>pp</i> > <i>p</i>
D	<i>f</i>	32 – 35	<i>Benedictus</i>	Poly	4	g	<i>pp</i>
	<i>g</i>	35 – 38	<i>qui venit</i>	Poly	4	D7 (V/g)	<i>pp</i>
C'	<i>e'</i>	38 – 44	<i>Hosanna</i>	Homo	4	g	<i>p</i> > <i>ppp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Chapter 9: AGNUS DEI

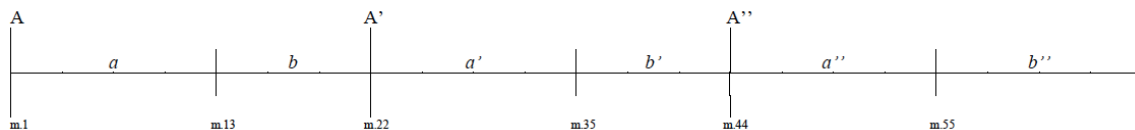
The Agnus Dei is sung following the passage called *Haec Commixtio*, when the priest quietly says, “may this mixture and consecration of the Body and Blood of our Lord Jesus Christ be to us who receive it effectual unto eternal life. Amen”, and between the Fraction and the Communion antiphon. It is the fifth and final portion of the Mass Ordinary and the only one that is changed when sung as part of the Requiem Mass where the final *dona nobis pacem* is replaced with *dona eis requiem sempiternam*.<sup>1</sup> The text of the *Agnus Dei* is found embedded in the ancient chant of the Roman and Ambrosian rites. It is also attributed to John the Baptist who was questioned by the priests and Levites from Jerusalem concerning whether or not he was the Christ and why he was baptizing others (John 1:25 – 26, 29).<sup>2</sup>

The text of this part of the Requiem Mass consists of three stanzas that are very similar, with a slight variation of the last stanza’s text. Each one of these stanzas is divided into three textual lines, considering the punctuation of the phrase, and Valencia uses that structure to organize the movement (Table 9.1).

**Table 9.1. Agnus Dei, Stanzas Comparison**

STANZA 1	STANZA 2	STANZA 3
<i>Agnus Dei, qui tollis peccata mundi: dona eis requiem.</i>	<i>Agnus Dei, qui tollis peccata mundi: dona eis requiem.</i>	<i>Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.</i>

### 9.1 Structure Graphic



**Example 9.1. Agnus Dei, Structure Graphic**

<sup>1</sup> Jeffers, 83.

<sup>2</sup> Ibid., 82.



## 9.2 Structural Analysis

The *Agnus Dei* in both the Ordinary and Requiem Mass uses the repetition of the same text with a slight modification toward the end. Usually, composers treat the repetition of the text with the same musical material and create a variation on the portion of the text that changes, thus creating a strophic form, AAA'. The textual difference lies in who the prayer refers to; in the Ordinary Mass, we ask the Lamb of God for our own mercy, whereas in the Requiem Mass, we ask for the eternal rest of the departed souls (Table 9.2).

**Table 9.2. Agnus Dei, Textual Variation**

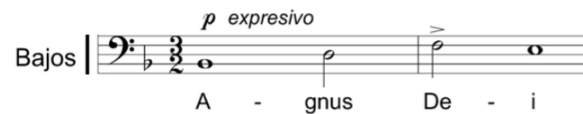
ORDINARY MASS TEXT	REQUIEM MASS TEXT
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	<i>Agnus Dei, qui tollis peccata mundi: dona eis requiem.</i>
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	<i>Agnus Dei, qui tollis peccata mundi: dona eis requiem.</i>
<i>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</i>	<i>Agnus Dei, qui tollis peccata mundi: dona eis requiem sempiternam.</i>

Valencia follows closely the strophic form, yet each stanza has thematic variations that should be considered when analyzing the structure of the movement. Since each repetition handles the thematic ideas differently, the movement should be labeled AA'A''. Furthermore, each section is subdivided into two subsections, *a* and *b*, where Valencia takes the last line of the text to mark the division within subsections; with each iteration of A, subsections *a* and *b* also vary. Section A, subsection *a*, shows the bass and alto with independent lines that arrive to a sustained E, preparing the transition into subsection *b* in m.13, with the tenor and the soprano declaiming the text *qui tollis peccata mundi* with mirrored lines.

Section A', subsection *a'*, features the soprano using the melody found in mm.1-3, and the tenor using the alto's melody from mm.3-8, inverted, leading to the entrance of the bass and the alto declaiming *qui tollis peccata mundi*. In the same fashion, Valencia uses homophony to deliver the last line of the text. The last iteration of the *Agnus Dei* begins on m.44, and Valencia varies its theme by setting it in the soprano, alto, and bass. In subsection *a''*, Valencia skips the repetition of the first line of the text, and moves to *qui tollis peccata mundi* by adding the tenor to the texture. Subsection *b''* is the last segment of the movement, and presents the textual variation aforementioned (Table 9.1; Table 9.2).

### 9.3 Musical Analysis

The character of this movement is calm and reflective. The dynamics marked by the composer span between *ppp* and *mf* and are reflective of the supplicating nature of the text and the gravity of a funeral Mass. Valencia opens the movement with a theme in section A, subsection *a*, presented by the bass declaiming the first part of the first stanza “*Agnus Dei*” (Example 9.2). This motive is characterized by an upward triadic arpeggio followed by a stepwise descent to a pitch that is sustained. Valencia uses this motive as the defining characteristic of the three major sections of the movement. The movement’s key signature shows only one flat, but the bass’s theme outlines a B-flat major triad arriving on a sustained E natural, suggesting a Lydian mode. While the bass sustains the E3, the alto enters with new melodic material. This new material begins on E4 and is characterized by an arch-shaped intervallic melody on the word *Dei*. The alto ultimately arrives at E4 as it began and sustains it, creating a drone for the entrances of the soprano and tenor, who have not yet entered.



**Example 9.2. Valencia, *Agnus Dei*, *Agnus Dei* Material**

The next part of the compositional process is to introduce the two remaining voices that have not joined the texture, in this case the soprano and tenor, presenting the text *qui tollis peccata mundi*. These two voices present the text in consistent contrary motion; however, the contrary motion is not palindromic as the intervallic movement is not identical (Example 9.3). The chord on the second syllable of the last word, *mundi*, is that of a C dominant seventh chord, yet it does not resolve to an F major or even a D minor chord, but to a G minor chord in closed voicing.

S. *pp*  
Qui tol - lis pec - ca - ta mun - di

T. *pp*  
Qui tol - lis pec - ca - ta mun - di

### Example 9.3. Valencia, Agnus Dei, Soprano and Tenor Contrary Motion

In mm. 13 and 14, Valencia introduces the final section of the text, *dona eis*, in subsection *b*, where the bass and divided tenors create a G minor sonority. He then fills out the texture by adding the soprano and alto with a restatement of *dona eis* and completion of the phrase (*requiem*). One might interpret this as the unification of all voices of the congregation to ask the Lamb of God to grant rest to the departed. Subsection *b* uses divisi in the soprano and bass, creating a five to six-part texture, and it closes with a B-flat major chord—as the movement began—that is preceded by a 4-3 suspension in the tenor (Example 9.4). Thus far, Valencia has employed both polyphony and homophony, in that order; at the beginning of subsection *a*, the bass and the alto are independent until the sustained pitch, when the remaining two voices deliver the text *qui tollis peccata mundi*, homorhythmically. For the text *dona eis requiem*, all voices participate in the homophonic texture.

S. *pp sempre* (unis.) *molto dim.*  
do - - - na e - is Re - - - qui - em

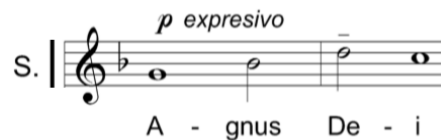
C. *pp* *molto dim.*  
do - - - na e - is Re - - - qui - em

T. *pp sempre* (unis.) *molto dim.*  
do - - - na e - is Re - - - qui - em

B. *pp sempre* (unis.) *molto dim.*  
do - - - na e - is Re - - - qui - em

### Example 9.4. Valencia, Agnus Dei, 6-Part Texture

The second iteration of the complete text, which was originally presented by the bass, now begins in the soprano. For this second iteration in section A', subsection *a'*, Valencia transposes the theme to G minor, and the sustained note is now a C5 (Example 9.5). As expected, a second voice enters with an altered second theme presented by the tenor as opposed to the alto in the first section. In this instance, Valencia inverts the contour of the melody—still an arch—for the sake of musical variety (Example 9.6). The minor triad previously outlined by the alto on the word *Dei* is now a descending B-flat major triad. Correspondingly, at this point only the words *Agnus Dei* are stated. In the same fashion, the remaining two voices deliver the words *qui tollis peccata mundi* over the drone of the soprano and tenor, although there is no clear musical relationship to that of the first section. The bass and alto move in contrary, non-palindromic motion as the tenor and soprano did on the first stanza.



**Example 9.5. Valencia, *Agnus Dei*, Agnus Dei Material on Soprano**

Valencia, *Agnus Dei*, Contralto, mm. 3 - 8

Valencia, *Agnus Dei*, Tenor, mm. 24 - 30

**Example 9.6. Valencia, *Agnus Dei*, Inverted Contour**

For the final portion of the text, *dona eis requiem*, in subsection *b'*, Valencia continues his method of doing the “opposite” of the first section. The final three words are first presented by divided

sopranos and the alto (as opposed to the divided tenors and bass), presenting an F major chord (as opposed to G minor). Subsequently, the tenor and bass join the homophonic texture. The section ends with incredible tension on a third inversion A dominant seventh chord.

The final chord of subsection *b* indeed resolves “correctly” with a step down to F3 in the bass; however, the resolution is a bit unsatisfying because the beginning section A’ opens not with the expected D minor triad but with a single pitch. The soprano, alto, and bass sing the first theme in unison starting on F, but the text, however, is set differently than before (Example 9.7). In this occasion, the theme in subsection *a*’ outlines an F major triad that arrives at a B natural, suggesting Lydian mode as in the first subsection. Since this is the stanza with textual variation, Valencia deviates from the previous structure—and therefore the expectations—he created by omitting the pedal point and immediately adding the tenor after the words *Agnus Dei*. All four voices present the text *qui tollis peccata mundi* in homophony, with the final syllable of *mundi* set as a third inversion B-flat minor seventh chord, which is reminiscent of the ending of the section A’. The last stanza of the text which begins on G-flat major seventh chord, chromatically shifts to F major in m.61, and concludes in an ambiguous B-flat major. The last sonority is an open fifth, but the altos sing a D natural on the downbeat of the last measure followed by a 6-5 appoggiatura (G natural to F), both of which suggest a major quality to end the movement, despite the ambiguity of the open fifth. This last stanza is set entirely homophonically and the harmonic rhythm is slower; Valencia elongates the phrases of this last portion of the text, representing the meaning of the text: “grant them eternal rest”.

S. *mf*  
A - - - - gnus De - i

C. *mf*  
A - - - - gnus De - i

B. *mf*  
A - - - - gnus De - i

**Example 9.7. Valencia, Agnus Dei, Agnus Dei Material Unison**

## 9.4 Musical Elements

**Table 9.3. Agnus Dei, Musical Elements**

S	Ss	M#	FP	T	#V	TA	D
A	<i>a</i>	1 – 12	<i>Agnus Dei</i>	Poly; Homo	4 (5)	Bb Lydian: C6/5 (V/F)	<i>p&gt;pp</i>
	<i>b</i>	13 – 21	<i>dona eis</i>	Homo	4 (6)	g; Bb	<i>pp</i>
A'	<i>a'</i>	22 – 34	<i>Agnus Dei</i>	Poly; Homo	4	g; a+4 (III/F)	<i>p&gt;pp</i>
	<i>b'</i>	35 – 43	<i>dona eis</i>	Homo	4 (5)	F; A7 (V/D)	<i>pp</i>
A''	<i>a''</i>	44 - 55	<i>Agnus Dei</i>	Mono; Mono/Poly	4 (5)	F Lydian; d; bb2 (iii2/gb)	<i>mf</i>
	<i>b''</i>	55 – 65	<i>dona eis</i>	Homo	4 (5)	Gbmaj7; Bb	<i>mf&gt;pp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

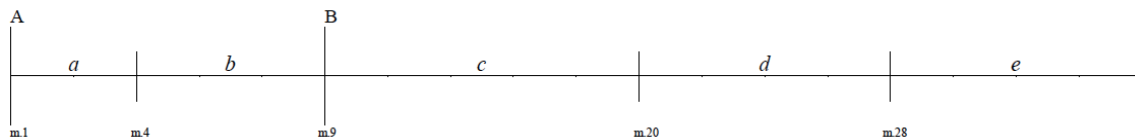
## Chapter 10: COMMUNIO

The text of the communion antiphon *Lux æterna* echoes that of the *lux perpetua* of the Introit, which some composers have set as a musical recapitulation. The *Communio* of the Requiem Mass holds a special place in the history of the liturgy in that it preserves the custom of having a verse (*Requiem æternam*) follow the antiphon, a practice retained elsewhere only in the *Introitus*.<sup>1</sup> Since the textual repetition occurs, it is commonplace for the musical material of the Introit to reappear in the communion antiphon; Valencia reuses music from the *Introitus* in the *Communio*.

**Table 10.1. Communio, Text Translation**

SECTION	TEXT	POETIC TRANSLATION
A	<i>Lux æterna luceat eis, Domine: cum Sanctis tuis in æternum: quia pius es.</i>	Light eternal may shine upon them, Lord: with your saints forever: because pious you are.
B	<i>Requiem æternam, dona eis, Domine: et lux perpetua luceat eis,</i>	Eternal rest grant them, Lord: and may perpetual light shine upon them,
A'	<i>cum Sanctis tuis in æternum: quia pius es.</i>	with your saints forever: because pious you are.

### 10.1 Structure Graphic



**Example 10.1. Communio, Structure Graphic**

<sup>1</sup> Jeffers, 83.

## 10.2 Structural Analysis

The *Communio* in the Mass consists of a textual repetition, and composers have used the same musical material on the iteration of the phrase *cum Sanctis tuis in æternum: quia pius es*. Tomas Luis de Victoria, for example, takes advantage of the structure of the text in his setting of the *Officium Defunctorum* to repeat verbatim the music, thus his *Communio* is structured ABA' (Table 10.1). Valencia's setting, however, does not repeat the music verbatim, so his movement is structured AB.

Section A, comprised of subsections *a* and *b*, introduces the soprano singing the first line, *lux æterna luceat eis, Domine*, by itself, and on m.4, the alto and the tenor join the texture, declaiming the second stanza of the text; subsection *b* concludes on m.8. The following portion of the text is the iteration of *Requiem æternam*, and uses the same musical material as seen in the *Introitus*. Section B is divided into three subsections: subsection *c* begins in m.9, and concludes in m.19; subsection *d* continues with *et lux perpetua*, finishing on m.26; lastly, subsection *e* uses the iteration of *cum sanctis in æternum*. Valencia, however, continues to use music material from the *Introitus*, found in mm.51 – 56.

## 10.3 Musical Analysis

In section A, subsection *a*, Valencia sets the first stanza of the text in the soprano with an anabatic *p* melody that functions in C Mixolydian – which works as V of F, the tonal center of section B – leading to the entrance of the alto and the tenor (Example 10.3). In subsection *b*, the three voices declaim *cum Sanctis tuis in æternum*, beginning in a unison F marked *ppp* that seamlessly flourishes by the use of scales in each voice, arriving on a D minor chord in m.6, where the alto utilizes a 4-3 suspension (Example 10.3). This segment leads to *quia pius es*, the last portion of the text in this stanza, which opens with a B-flat minor chord in second inversion that leads to a half cadence (C major) on m.8, where the alto mimics the 4-3 suspension from m.6.





**Example 10.2. Valencia, Communio, Opening Melody**

**Example 10.3. Valencia, Communio, Soprano Alto Tenor**

As mentioned before, composers frequently create thematic associations with texts that return later in a work. Here, Valencia reprises the music from the *Introitus* and quotes it verbatim (*Requiem æternam... luceat eis*). The use of contrafactum is evident in the next segment: the music from mm.51-56 of the *Introitus* is the same in this movement in mm. 30 – 35 (Example 10.4). Taking into consideration Valencia’s use of Gregorian chant to build portions of this Requiem Mass, it is important to mention that, despite the fact that the Introit is based on the Gregorian Chant employed in *Liber Usualis* for the opening of the funeral Mass, it is not the same chant used in the *Communio*, or the *Graduale*. In this instance, the *Liber Usualis* employs a different chant for the same text, but Valencia unsurprisingly reprises the music from the opening material (Example 10.5). The harmonic process in section B is the same as in the *Introitus*, for those subsections using the same musical material.

*ff*  
 S. per - pe - tu - a — lu - - - ce - - - - at — e - is. *molto dim.*  
*ff*  
 A. per - pe - tu - a — lu - - - ce - - - - at — e - - - - is. *molto dim.*  
*ff*  
 T. per - pe - tu - a — lu - - - ce - - - - at — e - - - - is. *molto dim.*  
*ff*  
 B. per - pe - tu - a — lu - - - ce - - - - at — e - - - - is. *molto dim.*

Valencia, *Introitus*, mm. 51 - 56

*pp*  
 S. æ - ter - num — cum san - ctis tu - is in æ - ter - num qui - a pi - us es.  
*pp*  
 C. æ - ter - num — cum san - ctis tu - is in æ - ter - num qui - a pi - us es.  
*pp*  
 T. æ - ter - num — cum san - ctis tu - is in æ - ter - num qui - a pi - us es.  
*pp*  
 B. æ - ter - num — cum san - ctis tu - is in æ - ter - num qui - a pi - us es.

Valencia, *Communio*, mm. 30 - 35

### Example 10.4. Valencia, Communio, Contrafactum

Intr. 6.  
**R** Equi-em \* aetér- nam dó-na é- is Dómi-  
 ne : et lux perpé-tu- a lú-ce- at é- is.  
*Ps.* Te dé-cet hýmnus Dé-us in Sí-on, et tí-bi reddétur  
 vótum in Jerúsa-lem : \* exáudi ora-ti-ónem mé-am, ad  
 te ómnis cáro véni-et. Réqui-em.  
 Liber Usualis, *Introitus*

Grad. 2.  
**R** Equi-em \* aetér- nam dó- na é- is  
 Dó- mi- ne : et lux perpé-  
 tu- a lú- ce-at é- is.  
 ∇. In memó-ri- a aetér-  
 Liber Usualis, *Graduale*

Comm. 8.  
**L** UX aetérna \* lúce-at é- is, Dómine : \* Cum sánc-tis  
 tú- is in aetérnum, qui- a pí- us es. ∇. Réqui- em aetérnam  
 dóna é- is Dómine, et lux perpé-tu- a lúce-at é- is. \* Cum  
 sánc-tis tú- is in aetérnum, qui- a pí- us es.  
 Liber Usualis, *Communio*

Example 10.5. Liber Usualis, Communio, Melodic Difference

## 10.4 Musical Elements

**Table 10.2. Communio, Musical Elements**

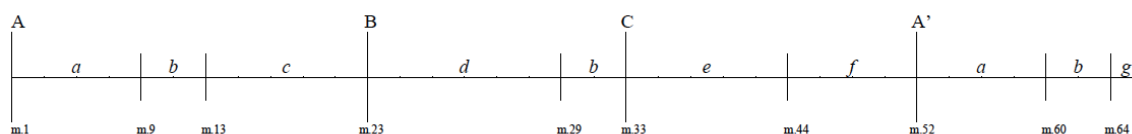
<b>S</b>	<b>Ss</b>	<b>M#</b>	<b>FP</b>	<b>T</b>	<b>#V</b>	<b>TA</b>	<b>D</b>
A	<i>a</i>	1 – 4	<i>Lux æterna</i>	Mono	1	C Mixolydian (V/F)	<i>p</i>
	<i>b</i>	4 – 8	<i>Cum Sanctis tuis</i>	Homo	3	D Aeolian; C Mixolydian (V/F)	<i>ppp</i>
B	<i>c</i>	9 – 19	<i>Requiem æternam</i>	Poly; Homo	4	F Lydian; A Aeolian	<i>pp</i>
	<i>d</i>	20 – 27	<i>et lux perpetua</i>	Poly	4	C Mixolydian (V/F)	<i>p&lt;mf</i>
	<i>e</i>	28 – 35	<i>Cum Sanctis tuis</i>	Homo	4 (5)	F	<i>pp</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Chapter 11: ABSOLUTIO

The *Libera me* is not part of the liturgical Requiem Mass, but it is a responsory sung after the Mass during the Burial Rite, while the coffin is sprinkled with holy water and is incensed. Like the Communion, it contains two portions of text from previous movements and it is often treated musically as a reprise of the *Dies Irae*. This situation has strongly influenced composers to set it as part of a Requiem, especially those who have chosen to place it as the final movement of a larger scale work. In addition to structural closure, it also provides the potential for great musical contrast and a final return to the opening sentiments and character of the *Introit* with which the Requiem Mass begins: *Requiem æternam dona eis...*<sup>1</sup>

### 11. 1 Structure Graphic



**Example 11.1. Absolutio, Structure Graphic**

### 11.2 Structural Analysis

The recurrence of the text from 4 Esdras 2:34-35 presents the same structural issue as in the *Communio*. According to the *Liber Usualis*, the structure of the Absolution in the Burial Service, the opening sentence should be repeated as far as the versicle *Tremens*,<sup>2</sup> therefore, structurally speaking, Valencia chooses to take the opening material and repeat it (Table 11.1). Due to recurrence of text and music, this movement is divided into three sections, A, B, and C, where A is repeated at the end. In a

<sup>1</sup> Jeffers, 85.

<sup>2</sup> *Liber Usualis*, 1768

macro level, Valencia's *Absolutio* is structured ABCA', where smaller subsections occur in each major section.

**Table 11.1. Absolutio, Textual Repetition**

TEXT	POETIC TRANSLATION
<i>Libera me, Domine, de morte æterna, in die illa tremenda: quando cæli movendi sunt et terra: Dum veneris iudicare sæculum per ignem.</i>	Free me, Lord, from death eternal, in that awful day: when heavens moved are, and earth: When you come to judge all generations by fire.
<i>Tremens factus sum ego, et timeo, dum discussio venerit. quando cæli movendi sunt et terra.</i>	To shake I am made, and fear, when the judgment comes. when heavens moved are, and earth.
<i>Dies illa, dies iræ, calamitatis et miseriæ, dies magna et amara valde. Dum veneris iudicare sæculum per ignem.</i>	That day, day of anger, calamity, and misery, great day and greatly bitter. When you come to judge all generations by fire.
<i>Requiem æternam dona eis, Domine: et lux perpetua luceat eis.</i>	Eternal rest grant them, Lord: and may light perpetual shine upon them.
<i>Libera me, Domine, de morte æterna, in die illa tremenda: quando cæli movendi sunt et terra: Dum veneris iudicare sæculum per ignem.</i>	Free me, Lord, from death eternal, in what awful day: when heavens moved are, and earth: When you come to judge all generations by fire.
<i>Kyrie eleison. Christe eleison. Kyrie eleison.</i>	Lord, mercy. Christ, mercy. Lord, mercy.

Section A features homophony, denoting subsections *a* (mm. 1 – 9) and *b* (mm. 9 – 12), which are followed by imitation in the tenor and bass, in m.13. This polyphonic subsection distinguishes the beginning of subsection *c*, which continues until m.22, after the soprano and alto join the texture. Measure 23 introduces section B, characterized by monophony in the lower two voices, which turns into homophony at the end of m.25. This portion (subsection *d*), comprised between mm.23 – 29, leads to the iteration of subsection *b*, verbatim, which takes place between mm.29 – 32.

Section C uses the text found in 4 Esdras 2:34-35, which is found in the *Communio*, and the *Introitus*, therefore, Valencia uses the same musical material found in the two movements

aforementioned. This section is subdivided into two subsections, *e* and *f*, and is comprised within mm. 33 – 51. The return to section A' takes place in m.52; the difference between section A and section A' is that Valencia continues to follow the service as stated in the *Liber Usualis*, where a declamation of the text *Kyrie eleison, Christe eleison, Kyrie eleison* occurs at the end of the *Absolutio*. In this movement, these last three lines of text occur between mm.64 – 66, in subsection *g*.

### 11.3 Musical Analysis

In Section A, subsection *a*, Valencia's *Absolutio* maintains a fast harmonic rhythm throughout the setting of the first portion of the text. Despite a brief instance in which the bass does not align with the three upper voices, the texture in the opening is completely homophonic, and is defined by its quick textual declamation (Example 11.2). Taking into consideration textual cadences in this portion and the chromatic nature of the section as a whole, Valencia begins the movement with an F major chord but quickly shifts to G major, a brief hint at the Lydian mode, toward the end of the text *Libera me, Domine*, which he undermines through a shift to B-flat major on the word *aeterna*. He then moves to A minor on *tremenda*, followed by G major on the word *sunt* which quickly changes to its parallel minor. Finally, on the word *terra*, the music arrives conclusively in D major. The remaining portion of the text (*Dum veneris...*), which is found in subsection *b*, begins in G major and ends in C major, one of the few V-I relationships in the entire work (Table 11.2).

## 10 · Absolutio

**Moderadamente** (♩ = 54)

*suave* *p*

Sopranos  
Contraltos  
Tenores  
Bajos

Li - be - ra - me Do - mi - ne de mor - te æ - ter - na in di - e il - la tre -

men - da quan - do cœ - li mo - ven - di sunt et ter - ra. Dum ve - ne - ris

*p*

S.  
C.  
T.  
B.

men - da quan - do cœ - li mo - ven - di sunt et ter - ra. Dum ve - ne - ris

**Un poco más movido**

*poco rit.*

S.  
C.  
T.  
B.

— ju - di - ca - re sæ - cu - lum per i - gne.

Example 11.2. Valencia, Absolutio, Opening Stanza



**Table 11.2. Absolutio, First Stanza Key Structure**

TEXT	KEY STRUCTURE
<i>Libera me, Domine</i>	F major (Lydian) – G major
<i>de morte æterna</i>	C7 major – Bb6 major
<i>in die illa tremenda</i>	Bb7 major – A6 minor
<i>quando cæli movendi sunt et terra:</i>	D6 minor – D major
<i>dum veneris judicare sæculum per ignem.</i>	G major – C major

The following subsection, *c*, is set in imitation between the tenor and the bass, comprising two short phrases. Set one measure apart, the tenor declaims the text *tremens factus sum ego* and the bass follows with a melody that mimics that of the tenor but with smaller intervallic leaps. This phrase (mm.13-16) opens with a descending interval that rises again in both voices. The second phrase opens with a pick-up to a triplet on the words *et timeo dum discussio venerit* (Example 11.3). Valencia omits the portion of the text that follows (*atque ventura ira*, see Table 11.2), and as expected, he reuses the same material employed previously on the words *quando cæli movendi sunt et terra*, although the cadential process is different; the music for the reiteration of the text is far less chromatic and offers clear closure through a perfect authentic cadence in G major, again providing a sense of closure that has been seemingly missing in the earlier movements of the work.

The musical score for Example 11.3 shows two systems of music for Tenor (T.) and Bass (B.). The first system covers measures 13-16, with the Tenor singing "Tre-mens fac-tus sum e-go et ti-me-o dum di-" and the Bass singing "Tre-mens fac-tus sum e-go et". The second system covers measures 17-20, with the Tenor singing "scus-si-o ve-ne-rit." and the Bass singing "ti-me-o dum di-scus-si-o ve-ne-rit.". The music features imitative entries between the voices, with the Bass often following the Tenor by one measure. Dynamics include *mf* and crescendos. A triplet is marked in the Bass part in measure 18.

**Example 11.3. Valencia, Absolutio, Tenor and Bass Imitation**

**Table 11.3. Absolutio, Text Omission**

TEXT SOURCE	TEXT USED	POETIC TRANSLATION
<i>Tremens factus sum ego, et timeo dum discussio venerit, atque ventura ira.</i>	<i>Tremens factus sum ego, et timeo dum discussio venerit,</i>	To shake I am made, and I fear when the judgement comes, also the upcoming anger.

In the Burial Service, Celano’s hymn tune returns for the text that follows (*Dies illa, dies iræ*). Although this text’s opening is similar to that of the *Sequentia*, it is not the Franciscan’s hymn. The *Liber Usualis*, however, uses this melody with a slight variation, and Valencia quotes the tune in section B, subsection *d*, reminding the listener of the day of wrath, setting it in D Dorian, unison in the bass and the tenor (Example 11.4). This melody diverges from the source in m.24 with the composer freely recomposing the melody after the first four words of the stanza.

Seq.  
1.  
D I-es írae, dí-es ílla, Sólvæt saéclum in favílla : Téste Dávid cum Sibýlla.

Liber Usualis, *Sequentia*

¶. Dí-es ílla, dí-es írae, ca-lami-tá-tis et mi-sé-ri-ae,

Liber Usualis, *Absolutio*

T. *mf cresc.* Di-es il-la di-es i-ræ ca-la-mi-ta-tis et mi-se-ri-æ di-es

B. *mf cresc.* Di-es il-la di-es i-ræ ca-la-mi-ta-tis et mi-se-ri-æ di-es

Valencia, *Absolutio*

**Example 11.4. Liber Usualis and Valencia, Absolutio, Dies Iræ Melodic Comparison**

The soprano and alto join the texture on the words *dies magna et amara valde*, and Valencia extends the word *magna* (“great”) over the course of one and a half measures through long rhythmic

values in the tenor and bass, and melismas in the upper two voices. Valencia thus creates a sense of timelessness by breaking from the structure of the previous textual portion which was characterized by a syllabic treatment of the text. The composer brings the paired voices together in homophony for the remainder of the text, *et amara valde*.

To create structural unity within the movement, Valencia brings back the musical material used on the text *Dum veneris iudicare sæculum per ignem* (subsection *b*) with a minor and insignificant variation in the tenor and the alto, on the first two syllables of *iudicare* (Example 11.5). *Requiem æternam, dona eis, Domine: et lux perpetua luceat eis* is the text that follows the previous section; continuing his pattern of musical reprise, Valencia uses the same music from the *Introit*, verbatim, opening section C (*Requiem æternam... luceat eis*). At this point, the *Liber Usualis* calls for a repetition of the *Libera me Domine* response, and Valencia follows strictly by reprising the music and text from the beginning of the movement, thus marking the beginning of section A', where subsections *a* and *b* are repeated entirely.

S. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne.

C. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne.

T. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne.

B. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne.

Valencia, *Absolutio*, mm. 9 - 12

S. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne. *poco rit.*

C. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne. *poco rit.*

T. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne. *poco rit.*

B. *p* Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - gne. *poco rit.*

Valencia, *Absolutio*, mm. 60 - 63

### Example 11.5. Valencia, *Absolutio*, Returning Material

The closing segment of the movement (subsection g) uses the text *Kyrie eleison, Christe eleison, Kyrie eleison*, and Valencia uses the Gregorian chant melodies found in the *Liber Usualis*, which are not the same melodies found in the second movement of the Requiem Mass. The composer sets the first *Kyrie eleison* in unison in the bass and the tenor, evoking the chant in its most direct sense possible. The *Christe eleison* melody, which is the same as the *Kyrie*'s, is set in the soprano with a countermelody held by the alto. Lastly, the final *Kyrie eleison* opens in four-part unison, which he splits into four parts on the word *eleison* (Example 11.6).

The Cantor and  
the first Choir sing :

Ký-ri- e e-lé- i-son.

The second  
Choir responds :

Chríste e-lé- i-son.

Both Choirs  
together :

Ký-ri- e e- lé- i-son.

Liber Usualis, *Absolutio*

S. *mf* Chris-te e - le - i - son... *f* Ky - ri - e e - le - i - son... *rit.*

C. *mf* Chris-te e - le - i - son... *f* Ky - ri - e e - le - i - son... *rit.*

T. *f* Ky - ri - e e - le - i - son... *f* Ky - ri - e e - le - i - son... *rit.*

B. *f* Ky - ri - e e - le - i - son... *f* Ky - ri - e e - le - i - son... *rit.*

Valencia, *Absolutio*, mm. 64 - 66

### Example 11.6. Liber Usualis and Valencia, Absolutio, Usage of Chant

## 11.4 Musical Elements

Table 11.4. Absolutio, Musical Elements

S	Ss	M#	FP	T	#V	TA	D
A	a	1 – 9	<i>Liberame Domine</i>	Homo	4	F Lydian; D (V/G)	<i>p</i>
	b	9 – 12	<i>Dum veneris</i>	Homo	4	G; C (V/F)	<i>p</i>
	c	13 – 22	<i>Tremens factus sunt</i>	Poly; Homo	2; 4	bb; G	<i>mf</i> > <i>p</i>
B	d	23 – 29	<i>Dies illa</i>	Mono; Homo	2(1); 4(5)	D Dorian; D Dorian 7	<i>mf</i>
	b	29 – 32	<i>Dum veneris</i>	Homo	4	G; C (V/F)	<i>p</i>
C	e	33 – 43	<i>Requiem æternam</i>	Poly; Homo	4	F Lydian; A Aeolian	<i>pp</i>
	f	44 – 51	<i>Et lux perpetua</i>	Poly; Homo	4	C Mixolydian	<i>pp</i>
A'	a	52 – 60	<i>Liberame Domine</i>	Homo	4	F Lydian; D (V/G)	<i>p</i>
	b	60 – 63	<i>Dum veneris</i>	Homo	4	G; C (V/F)	<i>p</i>
	g	64 – 66	<i>Kyrie eleison</i>	Mono; Homo	2; 4	F; E Phrygian	<i>f</i> > <i>mf</i> < <i>f</i>

(S: Section; Ss: Subsection; M#: Measure Number; FP: First Phrase; T: Texture; #V: Number of Voices; TA: Tonal Areas; D: Dynamics)

## Appendix A: INTERNATIONAL PHONETIC ALPHABET

### TRANSLITERATION AND WORD-BY-WORD TRANSLATION

#### 1. Introitus

Requiem	æternam	dona	eis,	Domine:
['rɛ:.kwi.ɛm]	ɛ.'tɛr.nam	'dɔ:.na	ɛ:.is	'dɔ:.mi.nɛ]
Rest	eternal	grant	them,	Lord:
et	lux	perpetua	luceat	eis.
[ɛt	luks	pɛr.'pɛ:.tu.ɑ	'lu:.tʃɛ.at	'ɛ:.is]
and	light	perpetual	shine	them.
Te	decet	hymnus,	Deus, in	Sion,
[tɛ	'dɛ:.tʃɛt	'i.mnʊs	'dɛ:.ʊs in	'si:.ɔn]
you	become	hymn,	God, in	Zion,
et	tibi	reddetur	votum	in Jerusalem:
[ɛt	'ti:.bi	rɛ.'dɛ:.tur	'vɔ:.tum	in jɛ.'ru:.sɑ.lɛm]
and	(to) you	repaid	vow	in Jerusalem:
exaudi	orationem	meam,		
[ɛɡs.'ɑ:.u.di	ɔ. rɑ.tsi.'ɔ:.nɛm	'mɛ:.ɑm]		
hear	prayer	mine		
ad	te	omnis	caro	veniet.
[ɑd	tɛ	'ɔm.nis	'kɑ:.rɔ	'vɛ:.ni.ɛt]
to	you	all	flesh	comes.
Requiem	æternam	dona	eis,	Domine:
['rɛ:.kwi.ɛm]	ɛ.'tɛr.nam	'dɔ:.na	ɛ:.is	'dɔ:.mi.nɛ]
Rest	eternal	grant	them,	Lord:
et	lux	perpetua	luceat	eis.
[ɛt	luks	pɛr.'pɛ:.tu.ɑ	'lu:.tʃɛ.at	'ɛ:.is]
and	light	perpetual	shine (upon)	them.

#### 2. Kyrie eleison

Kyrie,	eleison.
['ki:.ri.ɛ	ɛ.'lɛ:i.sɔn]
Lord,	mercy.
Christe,	eleison.
['kri.stɛ	ɛ.'lɛ:i.sɔn]
Christ,	mercy.

Kyrie,	eleison.
['ki:.ri.ɛ	ɛ.'lɛ:i.sən]
Lord,	mercy.

### 3. Graduale

Requiem	ætēnam	dona	eis,	Domine:
['rɛ:.kwi.ɛm	ɛ.'tɛr.nam	'dɔ:.na	ɛ:.is	'dɔ:.mi.nɛ]
Rest	eternal	grant	them,	Lord:
et	lux	perpetua	luceat	eis.
[ɛt	luks	pɛr.'pɛ:.tu.a	'lu:.tʃɛ.at	'ɛ:.is]
and	light	perpetual	shine (upon)	them.
In	memoria	ætēna	erit	justus:
[in	mɛ.'mɔ:.ri.a	ɛ.'tɛr.na	'ɛ:.rit	'ju:.stus]
In	memory	eternal	will be	just:
ab	auditione	mala	non	timebit.
[ab	ɑ:.u.di.tsi.'ɔ:.nɛ	'mɑ:.la	nɒn	ti.'mɛ:.bit]
from	hearing	evil	not	fear.

### 4. Tractus

Absolve,	Domine,			
[ab.'sɒl.vɛ	'dɔ:.mi.nɛ]			
absolve,	Lord,			
animas	omnium	fidelium	defunctorum	
['ɑ:.ni.mas	'ɔ:.mni.um	fi.'dɛ:.li.um	dɛ.fun.'ktɔ:.rum]	
souls	all	faithful	deceased	
ab	omni	vinculo	delictorum.	
[ab	'ɔ:.mni	'viŋ.ku.lɔ	dɛ.li.'ktɔ:.rum]	
from	all	bond	sin.	
Et	gratia	tua	illis	succurrente,
[ɛt	'grɑ:.tsi.a	'tu:.ɑ	'il.lis	suk.kur.'rɛn.tɛ]
And	grace	yours	them	help,
mereantur	evadere	judicium	ultionis.	
[mɛ.rɛ.'an.tur	ɛ.vɑ:.dɛ.rɛ	ju.'di:.tʃi.um	ul.tsi.'ɔ:.nis]	
enabled	escape	trial	vengeance.	
Et	lucis	ætēnae	beatitudine	perfrui.
[ɛt	'lu:.tʃis	ɛ.'tɛr.nɛ	bɛ.ɑ.ti.'tu:.di.nɛ	'pɛr.fru.i]
And	light	eternal	bliss	enjoy.

## 5. Sequentia

Dies	iræ,	dies	illa
[ˈdiː.ɛs	ˈiː.rɛ	ˈdiː.ɛs	ˈil.la]
day	anger,	day	that (one)

solvēt	sæclum	in	favilla:
[ˈsɒl.vet	ˈsɛː.klum	in	fɑ.vil.la]
dissolve	generation	in	embers:

teste	David	cum	Sybilla.
[ˈtɛ.stɛ	ˈdɑ.vid	kum	si.ˈbil.la]
witness	David	with	Sibyl.

Quantus	tremor	est	futurus,
[ˈkwɑn.tus	ˈtrɛ.mɔr	ɛst	fu.ˈtuː.rus]
How great	trembling	is	will be

quando	judex	est	venturus,
[ˈkwɑn.dɔ	ˈjuː.dɛks	ɛst	vɛn.ˈtu.rus]
when	judge	is	come,

cuncta	stricte	discussurus!
[ˈkuŋ.kta	ˈstri.ktɛ	di.skus.ˈsuː.rus]
all	strictly	examine!

Tuba	mirum	spargens	sonum
[ˈtuː.ba	ˈmi.rum	ˈspar.dʒɛns	ˈsɔː.num]
Trumpet	wonderful	spreading	sound

per	sepulchra	regionum
[pɛr	sɛ.ˈpul.kra	rɛ.dʒi.ˈɔː.num]
by	sepulchers	region

coget	omnes	ante	thronum.
[ˈkɔ.dʒɛt	ˈɔ.mnɛs	ˈɑn.tɛ	trɔ.num]
gather	all	before	throne.

Mors	stupebit,	et	natura
[mɔrs	stu.ˈpɛː.bit	ɛt	na.ˈtuː.rɑ]
Death	astounded,	and	nature

cum	resurget	creatura,
[kum	rɛ.ˈsur.dʒɛt	krɛ.a.ˈtuː.rɑ]
with	will rise	creature

judicanti	responsura.
[ju.di.ˈkan.ti	rɛ.spɔn.ˈsuː.rɑ]
judge	respond.



Liber ['li:.ber Book	scriptus 'skri.ptus written	proferetur, prɔ.fɛ.'rɛ:.tur] will bring forward		
in [in in	quo kwɔ which	totum 'tɔ:.tum all	continetur, kɔn.ti.'nɛ:.tur] contained,	
unde ['un.dɛ from where	mundus 'mun.dus world	judicetur. ju.di.'ʃɛ:.tur] judged.		
Judex ['ju.dɛks Judge	ergo 'ɛr.gɔ therefore	cum kum when	sedeat, sɛ.'dɛ:.bit] sit	
quidquid ['kwid.kwid whatever	latet, 'la.tɛt hidden,	apparebit: ap.pa.'rɛ:.bit] will appear:		
nil [nil nothing	inultum i.'nul.tum unpunished	remanebit. rɛ.ma.'nɛ:.bit] will remain.		
Quid [kwid What	sum sum am	miser 'mi:.sɛr miserable	tunc tʊŋk then	dicturus? di.'ktu:.rus] say?
Quem [kwɛm Which	patronum pa.'trɔ:.num patron	rogaturus? rɔ.gɑ.'tɔ:.rus] will ask?		
Cum [kum When	vix viks hardly	justus 'ju.stus just	sit sit be	securus? sɛ.'ku:.rus] secure?
Rex [rɛks King	tremendæ trɛ.'mɛn.dɛ tremendous	majestatis, mɑ.jɛ.'stɑ:.tis] majesty		
Qui [kwi who	salvandos sal.'van.dɔs saving	salvas 'sal.vas (you) save	gratis, 'gra:.tis] free	
salva ['sal.va save	me, mɛ me,	fons fɔns fount	pietatis. pi.ɛ.'ta:.tis] piety.	
Recordare, [rɛ.kɔr.'dɑ:.rɛ Remember	Jesu 'jɛ:.su Jesus	pie, 'pi:.ɛ] pious,		

Quod	sum	causa	tuæ	viæ:
[kwəd	sum	'kɑ:u.sə	'tu:ɛ	'vi:ɛ]
that	am	cause	your	ways
Ne	me	perdas	illa	die.
[nɛ	mɛ	'pɛr.dəs	'il.lə	'di:ɛ]
Not	me	you lose	that	day.
Quærens	me,	sedisti	lassus:	
['kwɛ:rens	mɛ	sɛ.'di:sti	'las.sus]	
Seeking	me,	sat	tired:	
redemisti	Crucem	passus:		
[rɛ.dɛ.'mi:sti	'kru:tʃɛm	'pas.sus]		
redeemed	Cross	suffering:		
tantus	labor	non	sit	cassus.
['tan.tus	'lɑ:bɔr	nɒn	sit	'kas.sus]
much	labor	not	be	vain.
Juste	judex	ultionis,		
['ju:stɛ	'ju:deks	ul.ti.'ɔ:nis]		
Justly	judge	of vengeance,		
donum	fac	remissionis		
['dɔ:um	fak	rɛ.mis.si.'ɔ:nis]		
gift	to make	remission		
ante	diem	rationis.		
['an.tɛ	'di:ɛm	ra.tsi.'ɔ:nis]		
before	day	reckoning.		
Ingemisco,	tamquam	reus:		
[in.dʒɛ.'mi:skɔ	'tam.kwam	'rɛ:us]		
Groan,	just as	guilty:		
Culpa	rubet	vultus	meus:	
['kul.pa	'ru.bɛt '	vul.tus	'mɛ:us]	
guilt	blushes	face	mine:	
supplicanti	parce,	Deus.		
[sup.pli.'kan.ti	'par.tʃɛ	'dɛ:us]		
supplicant	spare,	God.		
Qui	Mariam	absolvisti,		
[kwi	mɑ.'ri:am	ap.sɒl.'vi:sti]		
Who	Mary	absolved,		
et	latronem	exaudisti,		
[ɛt	lɑ.'trɔ:nɛm	ɛgs.ɑ:u.'di:sti]		
and	robber	heard,		

mihi	quoque	spem	dedisti.
['mi:.ki	'kwɔ:.kwɛ	spem	dɛ.'di:.sti]
to me	also	hope	given.

Preces	meæ	non	sunt	dignæ;
['prɛ:.tʃɛs	'mɛ:..ɛ	nɔn	sunt	'di:.pɛ]
Prayers	mine	not	are	worthy;

sed	tu	bonus	fac	benigne,
[sɛd	tu	'bɔ:.nus	fak	bɛ.'ni:.pɛ]
but	you	good	act	kindly,

ne	perenni	cremer	igne.
[nɛ	pɛ.'rɛn.ni	'krɛ:.mɛr	'i.pɛ]
no	everlasting	burn	fire.

Inter	oves	locum	præsta,
['in.tɛr	'ɔ:.vɛs	'lɔ:.kum	'prɛ:.stɑ]
Between	sheep	place	grant,

et	ab	hædis	me	sequestra,
[ɛt	ab	'ɛ:.dis	mɛ sɛ.	'kwɛ:.strɑ]
and	from	goats	me	sequester,

statuens	in	parte	dextra.
['stɑ:.tu.ɛns	in	'pɑ:.tɛ	'dɛ:.kstrɑ]
setting	in	part	right.

Confutatis	maledictis,
['kɔn.fu.'tɑ:.tis	mɑ.lɛ.di:.ktis]
Silenced	doomed

flammi	acribus	addictis:
['flam.mis	'ɑ:.kri.bus	ad.'di:.ktis]
flames	searing	debt slave:

voca	me	cum	benedictis.
['vɔ:.ka	mɛ	kum	bɛ.nɛ.'di:.ktis]
call	me	with	blessed.

Oro	supplex	et	acclinis,
['ɔ:.rɔ	'sup.plɛks	ɛt	ɑk.'kli:.nis]
Pray	begging	and	kneeling,

cor	contritum	quasi	cinis:
[kɔr	kɔn.'tri:.tum	kwa:.si '	tʃi:.nis]
heart	crushed	as	ashes:

gere	curam	mei	finis.
['dʒɛ:..rɛ	'ku:..ram	'mɛ:i	'fi:.nis]
bear	concern	mine	end.

Lacrimosa      dies      illa,  
[la.kri.mɔ:.sa      'di:.əs      'il.la]  
Tearful      day      that,

qua      resurget      ex      favilla  
[kwa      rɛ.'sur.dʒɛt      ɛks      fa.'vil.la]  
which      rise      from      embers

judicandus      homo      reus:  
[ju.di.'kan.dus      'ɔ:.mo      'rɛ:.us]  
judging      man      accused:

huic      ergo      parce,      Deus.  
['u:.ik      'ɛr.gɔ      'par.tʃɛ      'dɛ:.us]  
this      then      spare,      God.

Pie      Jesu      Domine,  
['pi:.ɛ      'jɛ:.su      'dɔ:.mi.nɛ]  
pious      Jesus      Lord,

dona      eis      requiem.  
['dɔ:.na      'ɛ:.is      'rɛ:.kwi.ɛm]  
grant      them      rest.

Amen.  
['ɑ:.men]  
Amen.

## 6. Offertorium

Domine      Jesu      Christe,      Rex      gloriæ,  
['dɔ:.mi.nɛ      'jɛ:.su      'kri:.stɛ      rɛks      glɔ:.ri.ɛ]  
Lord      Jesus      Christ,      King      glory,

libera      animas      omnium      fidelium      defunctorum  
['li:.bɛ.ra      'ɑ:.ni.mas      'ɔ:.mni.um      fi.'dɛ:.li.um      dɛ.fun.'ktɔ:.rum]  
free      souls      all      faithful      deceased

de      pœnis      inferni      et      de      profundo      lacu:  
[dɛ      'pɛ:.nis      in.'fɛr.ni      ɛt      dɛ      prɔ.'fun.dɔ      la:.ku]  
from      pain      hell      and      from      deep      pit:

libera      eas      de      ore      leonis,  
['li:.bɛ.ra      'ɛ:.as      dɛ      'ɔ:.rɛ      lɛ.'ɔ:.nis]  
free      them      from      mouth      lion,

ne      absorbeat      eas      tartarus,  
[nɛ      ap.'sɔr.bɛ.at      'ɛ:.as      'tar.ta.rus]  
not      swallow      them      inferno,

ne	cadant	in	obscurum:
[nɛ	'kɑ:.dant	in	ɒp.'sku:.rum]
not	fall	in	dark:

sed	signifer	sanctus	Michael
[sɛd	'si:.ni.fɛr	'sɑŋ.ktus	'mi:.kɑ.ɛl]
but	standard bearer	holy	Michael

repræsentet	eas	in	lucem	sanctam:
[rɛ.prɛ.'sɛn.tɛt	'ɛ:.as	in	'lu:.tʃɛm	'sɑŋ.ktam]
represent	them	in	light	holy:

quam	olim	Abrahæ	promisisti,
[kwam	'ɔ:.lim	'ɑ:.brɑ.ɛ	prɔ.mi.'si:.sti
how	once	Abraham	promised,

et	semini	ejus.
ɛt	'sɛ:.mi.ni	'ɛ:.jus]
and	seed	his.

Hostias	et	preces	tibi,	Domine,
['ɔ.sti.as	ɛt	'prɛ:.tʃɛs	'ti:.bi	'dɔ:.mi.ne]
Sacrifices	and	prayers	you,	Lord,

laudis	offerimus:
['lɑ:u.dis	ɔf.'fɛ:.ri.mus]
praises	offer:

tu	suscipe	pro	animabus	illis,
[tu	'su:.ʃi.pe	prɔ	ɑ.ni.'mɑ:.bus	'il.lis]
you	receive	for	souls	those,

quarum	hodie	memoriam	facimus:
[kwɑ:.rum	'ɔ:.di.ɛ	mɛ.'mɔ:.ri.ɑm	'fɑ:.tʃi.mus]
which	today	memory	we make:

fac	eas,	Domine,	de	morte	transire	ad	vitam.
[fak	'ɛ:.as	'dɔ:.mi.ne	dɛ	'mɔ:r.tɛ	trɑn.'si:.rɛ	ad	'vi:.tɑm]
make	them,	Lord,	from	death	pass	to	life.

quam	olim	Abrahæ	promisisti,
[kwam	'ɔ:.lim	'ɑ:.brɑ.ɛ	prɔ.mi.'si:.sti
how	once	Abraham	promised,

et	semini	ejus.
ɛt	'sɛ:.mi.ni	'ɛ:.jus]
and	seed	his.

## 7. Sanctus

Sanctus, ['sɑŋ.ktus Holy,	Sanctus, 'sɑŋ.ktus holy,	Sanctus 'sɑŋ.ktus] holy				
Dominus ['dɔ:.mi.nus Lord	Deus 'dɛ:.us God	Sabaoth. 'sa:.ba.ɔt] hosts.				
Pleni ['ple:.ni Full	sunt sunt are	cœli 'tʃɛ:.li heavens	et ɛt and	terra tɛr.ra earth	gloria 'glɔ:.ri.ɑ glory	tua. tu:.ɑ] yours.
Hosanna [ɔ.'sɑn.na Hosanna	in in in	excelsis. ɛks.'fɛl.sis] high.				
Benedictus [bɛ.nɛ.'di:.ktus Blessed	qui kwi who	venit in 'vɛ:.nit in comes in	nomine 'nɔ:.mi.nɛ name	Domini. 'dɔ:.mi] Lord.		
Hosanna [ɔ.'sɑn.na Hosanna	in in in	excelsis. ɛks.'fɛl.sis] high.				

## 8. Agnus Dei

Agnus Dei, [ɑ:.ɲus 'dɛ:.i Lamb God,	qui kwi who	tollis 'tɔl.lis takes	peccata pɛk.'kɑ:.ta sins	mundi: 'mun.di] world:
dona ['dɔ:.na grant	eis ɛ:.is them	requiem. 'rɛ:.kwi.ɛm] rest.		
Agnus Dei, [ɑ:.ɲus 'dɛ:.i Lamb God,	qui kwi who	tollis 'tɔl.lis takes	peccata pɛk.'kɑ:.ta sins	mundi: 'mun.di] world:
dona ['dɔ:.na grant	eis ɛ:.is them	requiem. 'rɛ:.kwi.ɛm] rest.		
Agnus Dei, [ɑ:.ɲus 'dɛ:.i Lamb God,	qui kwi who	tollis 'tɔl.lis takes	peccata pɛk.'kɑ:.ta sins	mundi: 'mun.di] world:

dona	eis	requiem	sepmitemnam.
[ˈdɔː.na	ɛː.is	ˈrɛː.kwi.ɛm	sɛm.pi.ˈtɛr.nam]
grant	them	rest	forever.

## 9. Communio

Lux	æterna	luceat	eis,	Domine:
[lʊks	ɛ.ˈtɛr.na	ˈluː.tʃɛ.at	ˈɛː.is	ˈdɔː.mi.nɛ]
Light	eternal	shine	them,	Lord:

cum	Sanctis	tuis	in	æternum:
[kʊm	ˈsɑŋ.ktis	ˈtuː.is	in	ɛ.ˈtɛr.num]
with	saints	yours	in	forever:

quia	pius	es.
[ˈkwiː.ɑ	ˈpiː.us	ɛs]
because	pious	are.

Requiem	æternam,	dona	eis,	Domine:
[ˈrɛː.kwi.ɛm	ɛ.ˈtɛr.nam	ˈdɔː.na	ɛː.is	ˈdɔː.mi.nɛ]
Rest	eternal, grant	them,	Lord:	

et	lux	perpetua	luceat	eis.
[ɛt	lʊks	pɛr.ˈpɛː.tu.ɑ	ˈluː.tʃɛ.at	ˈɛː.is]
and	light	perpetual	shine	them.

Cum	Sanctis	tuis	in	æternum:
[kʊm	ˈsɑŋ.ktis	ˈtuː.is	in	ɛ.ˈtɛr.num]
with	saints	yours	in	forever:

quia	pius	es.
[ˈkwiː.ɑ	ˈpiː.us	ɛs]
because	pious	are.

## 10. Absolutio

Libera	me,	Domine,	de	morte	æterna,
[ˈliː.bɛ.ra	mɛ	ˈdɔː.mi.nɛ	dɛ	ˈmɔr.te	ɛ.ˈtɛr.na]
Free	me,	Lord,	from	death	eternal,

in	die	illa	tremenda:
[ in	ˈdiː.ɛ	ˈil.la	trɛ.ˈmɛn.da]
in	day	that	awful:

quando	cæli	movendi	sunt	et	terra:
[ˈkwɑn.dɔ	ˈtʃɛː.li	mɔ.ˈvɛn.di	sunt	ɛt	ˈtɛr.ra]
when	heavens	move	are	and	earth:

Dum	veneris	judicare	sæculum	per	ignem.	
[dum	'vɛ: .nɛ:ris	ju.di. 'kɑ: .rɛ	'sɛ: .ku.lum	pɛr	'i: .nɛm]	
When	come	judge	generations	by	fire.	
Tremens	factus	sum	ego,	et	timeo,	
['trɛ: .mɛns	'fɑ: .ktus	sum	'ɛ: .gɔ	ɛt	'ti: .mɛ.ɔ]	
Shaking	made	am	I,	and	fear,	
dum	discussio	venerit,	atque	ventura	ira.	
[dum	di. 'skus.si.ɔ	'vɛ: .nɛ:rit	'ɑ: .tkwɛ	ven. 'tu: .rɑ	'i: .rɑ]	
when	examination	comes,	also	upcoming	anger.	
Dies	illa,	dies	iræ,	calamitatis	et	miseriæ,
['di: .ɛs	'il.lɑ	'di: .ɛs	i.rɛ	kɑ.lɑ.mi. 'tɑ: .tis	ɛt	mi. 'sɛ: .ri.ɛ]
Day	that,	day	anger,	calamity	and	misery,
dies	magna	et	amara	valde.		
['di: .ɛs	'mɑ: .ɲɑ	ɛt	ɑ. 'mɑ: .rɑ	'vɑl.dɛ]		
day	great	and	bitter	greatly.		
Dum	veneris	judicare	sæculum	per	ignem.	
[dum	'vɛ: .nɛ:ris	ju.di. 'kɑ: .rɛ	'sɛ: .ku.lum	pɛr	'i: .nɛm]	
when	comes	judge	generations	by	fire.	
Requiem	æternam	dona	eis,	Domine:		
['rɛ: .kwɪ.ɛm	ɛ. 'tɛr.nam	'dɔ: .nɑ	ɛ: .is	'dɔ: .mi.nɛ]		
Rest	eternal	grant	them,	Lord:		
et	lux	perpetua	luceat	eis.		
[ɛt	luks	pɛr. 'pɛ: .tu.ɑ	'lu: .tʃɛ.at	'ɛ: .is]		
and	light	perpetual	shine	them.		
Kyrie,	eleison.					
['ki: .ri.ɛ	ɛ. 'lɛ: i.sɔn]					
Lord,	mercy.					
Christe,	eleison.					
['kri.stɛ	ɛ. 'lɛ: i.sɔn]					
Christ,	mercy.					
Kyrie,	eleison.					
['ki: .ri.ɛ	ɛ. 'lɛ: i.sɔn]					
Lord,	mercy.					



## Appendix B: POETIC TRANSLATION

### 1. Introit

Rest eternal grant them, Lord:  
and may light perpetual shine upon them.

You become a hymn, God, in Zion,  
and to you, a vow shall be repaid in Jerusalem:  
hear my prayer,  
to you, all flesh comes.

Rest eternal grant them, Lord:  
and may light perpetual shine upon them.

### 2. Kyrie eleison

Lord, mercy.  
Christ, mercy.  
Lord, mercy.

### 3. Graduale

Rest eternal grant them, Lord:  
and may light perpetual shine upon them.

In eternal memory the just will be:  
from the hearing, the evil will not fear.

### 4. Tractus

Absolve, Lord,  
the souls of all the faithful deceased  
from all bond of sin.

And with your grace help them,  
enable them to escape the trial of vengeance.  
And the bliss of light eternal enjoy.

### 5. Sequentia

Day of wrath, that day  
will dissolve the generations into embers:  
David witnessing with the Sibyl.

How great the trembling will be,  
when the Judge comes,  
all strictly examined!

The wonderful trumpet spreading the sound  
by the sepulchers of the regions  
will gather all before the throne.

Death, astounded, and nature  
with risen creatures,  
to the Judge respond.

The written book will be brought forward,  
in which all is contained,  
from where the world will be judged.

The Judge, therefore, when he sits,  
whatever is hidden, will appear:  
nothing unpunished will remain.

What will I, a miserable, then say?  
Which patron will ask?  
When hardly the just will be secure?

King of tremendous majesty  
who saving, saves for free,  
save me, fount of piety.

Remember pious Jesus,  
that I am a cause of your ways:  
Do not lose me that day.

Seeking me, you sat tired:  
you redeemed me suffering the Cross:  
let such labor not be in vain.

Justly judge of vengeance,  
make the gift of remission  
before the day of reckoning.

I groan, just as the culprit:  
the guilt blushes my face:  
spare the suppliant, God.

You, who Mary absolved,  
and the robber heard,  
to me, also hope have given.

My prayers are not worthy;  
but you are good, act kindly,  
do not let me burn in everlasting fire.

In between sheep, grant me a place,  
and from the goats sequester me,  
setting me in the right side.

The doomed are silenced,  
the flames sear the debtors:  
call me with the blessed.

I pray, begging and kneeling,  
with heart crushed as ashes:  
bear my concerns until my end.

Tearful, that day,  
in which from the embers will rise  
judging the accused man:  
then spare this, God.

Pious Lord Jesus,  
grant them rest.  
Amen.

## 6. Offertorium

Lord Jesus Christ, King of glory,  
free the souls of all the faithful deceased  
from the pains of hell and from the deep pit:  
free them from the mouth of the lion,  
let them not be swallowed by the inferno,  
and not fall into darkness:  
but the standard-bearer, holy Michael  
represents them in holy light:  
how once to Abraham you promised,  
and his seed.

Sacrifices and prayers to you, Lord,  
praises we offer:  
you receive them for the souls of those,  
which today a memory we make:  
make them, Lord, from death, pass to life  
how once to Abraham you promised,  
and his seed.

## 7. Sanctus

Holy, holy, holy  
Lord God of hosts.  
Full are the heavens and the earth with your glory.  
Hosanna in the high.

Blessed who comes in the name of the Lord.  
Hosanna in the high.

## 8. Agnus Dei

Lamb of God, who takes the sins of the world:  
grant them rest.

Lamb of God, who takes the sins of the world:  
grant them rest.

Lamb of God, who takes the sins of the world:  
grant them rest forever.

## 9. Communio

Light eternal may shine upon them, Lord:  
with your saints forever:  
because pious you are.

Eternal rest grant them, Lord:  
and may perpetual light shine upon them,  
with your saints forever:  
because pious you are.

## 10. Absolutio

Free me, Lord, from death eternal,  
in that awful day:  
when heavens moved are, and earth:  
When you come to judge all generations by fire.

To shake I am made, and fear,  
when the judgment comes, also the upcoming anger.  
That day, day of anger, calamity, and misery,  
great day and greatly bitter.  
when you come to judge all generations by fire.

Eternal rest grant them, Lord:  
and may light perpetual shine upon them.

Lord, mercy.  
Christ, mercy.  
Lord, mercy.

## **Appendix C: SCORE**

(THE SCORE IS INCLUDED IN PAGES 135 – 179 OF THIS DOCUMENT)

# REQUIEM

Polifonía vocal a cuatro voces mixtas (conforme a la Liturgia católica)

Antonio María Valencia  
(1902-1952)

## 1 · Introitus

**Muy lento y expresivo** ( $\text{♩} = 50$ )

Sopranos  
Contraltos  
Tenores  
Bajos

Re - qui - em æ -

4

S. ter - nam do - na e - is

A. ter - nam do - na e - is

T. ter - nam do - na e - is

B. ter - nam do - na e - is

8

S. Do - mi - ne. Et lux per -

A. Do - mi - ne. Et lux per -

T. Do - mi - ne. Et lux per -

B. Do - mi - ne. Et lux per -

Transcripción y edición de partituras: Juan Carlos Marulanda López  
Centro de Documentación Musical · Biblioteca Nacional de Colombia · Ministerio de Cultura, 2006

13

*mf* *dim.*

S. pe - tu - a et lux per - pe - tu - a lu - - ce - at

A. pe - tu - a et lux per - pe - tu - a lu - - ce - at

T. *en relieve* *mf* *dim.*  
Et lux per - pe - tu - a lu - - ce - at

B. pe - tu - a et lux per - pe - tu - a lu - - ce - at

**Levemente agitado**

17 *f*

S. e - - - is. Te de - cet

A. e - - - is. Te de - cet

T. e - - - is. Te - de cet

B. e - - - is. Te de - cet

21 *f*

S. hy - mnus De - - - us in Si - on et

A. hy - mnus De - - - us in Si - on et

T. hy - mnus De - - - us in Si - on et

B. hy - mnus De - - - us in Si - on et

Requiem · Antonio Maria Valencia · 2

25 *dim.*

S. ti - bi red - de - tur vo - tum in Je - ru - sa-lem.\_\_\_\_

A. *dim.* ti - bi red - de - tur vo - tum in Je - ru - sa-lem.\_\_\_\_

T. *dim.* ti - bi red - de - tur vo - tum in Je - ru - sa-lem.\_\_\_\_

B. *dim.* ti - bi red - de - tur vo - tum in Je - ru - sa-lem.\_\_\_\_

29

S. \_\_\_\_\_

A. \_\_\_\_\_

T. *p* Ex - au - di *mf* ex - au - di *f* o - ra - ti - o - nem

B. *mf* Ex - au - di o - ra - ti -

33

S. Ex - au - di o - ra - ti - o - nem

A. Ex - au - di ex - au - di o - ra - ti - o - nem

T. *pp* me - am ex - au - di ex - au - di o - ra - ti - o - nem

B. *pp* o - nem me - am ex - au - di o - ra - ti - o - nem



37 *p* *poco cresc.*

S. me - am ad te o - mnis ca - ro ve - ni - et.

A. me - am ad te o - mnis ca - ro ve - ni - et.

T. me - am ad te o - mnis ca - ro ve - ni - et.

B. me - am ad te o - mnis ca - ro ve - ni - et.

**Tempo I**

41 *pp*

S. Re - qui - em æ - ter - - - -

A. *pp* Re - qui - em æ - ter - - - -

T. *pp* Re - qui - em æ - ter - - - -

B. *pp* Re - qui - em æ - ter - - - -

45

S. nam do - na e - is Do - mi - - ne.

A. nam do - na e - is Do - mi - - ne.

T. nam do - na e - is Do - - - mi - ne.

B. nam do - na e - is Do - mi - - - ne et

49

*molto crescendo* *ff* *, pp*

S. Et lux per - pe - tu - a lu - - -

*molto crescendo* *ff* *, pp*

A. Et lux per - pe - tu - a lu - - -

*molto crescendo* *ff* *, pp*

T. Et lux per - pe - tu - a lu - - -

*espressivo* *molto crescendo* *ff* *, pp*

B. lux per - pe - tu - a lu - - -

53

*molto dim.*

S. ce - - - - at e - is.

*molto dim.*

A. ce - - - - at e - - - is.

*molto dim.*

T. ce - - - - at e - - - is.

*molto dim.*

B. ce - - - - at e - - - is.

## 2 · Kyrie

**Moderadamente animado** (♩ = 144)

Sopranos

Contraltos

Tenores

Bajos

*mf* Ky - ri - e e - le <sup>3</sup> i - son.

*p* Ky - ri - e e - le <sup>3</sup> i - son. Ky - ri - e e - le - i - son.

*mf* Ky - ri - e e - le <sup>3</sup> i - son.

*f* Chri - ste e - le - i - son.

*pp* Ky - ri - e e - le - i - son.

*p* Ky - ri - e e - le - i - son.

5

*pp* Chri - ste e - le - i - son. Chri - ste e - le - i - son.

*mf* Chri - ste e - le <sup>3</sup> i - son. Chri - ste e - le - i - son.

*p* Chri - ste e - le - i - son.

*mf* Chri - ste e - le <sup>3</sup> i - son.

7 *f* *pp*

S. Ky - ri - e e - - le - i-son. Ky - ri - e e - - le - i-son.

A. *mf* Ky - ri - e e - - le - i-son.

T.

B.

9 *ff*

S. Ky - ri - e e - - le - i-son.

A. *ff* Ky - ri - e e - - le - i-son.

T. *ff* Ky - ri - e e - - le - i-son.

B. *ff* Ky - ri - e e - - le - i-son.

### 3 · Graduale

Sosegadamente, con soltura (♩ = 72)

Sopranos

Re - - - - - qui - - - em - æ - ter - - - - nam

Contraltos

Re - qui - em

Tenores

Re - qui - em - æ - ter - - - - nam

Bajos

Re - qui - em

7

S.

e - - - - - is Do - mi - ne.

A.

do - - - - - na e - - - - - is Do - mi - ne.

T.

e - - - - - is Do - mi - ne.

B.

do - - - - - na e - - - - - is Do - mi - ne.

12

S.

Et lux per - pe - tu - a lu - ce - at

A.

Et lux per - pe - tu - a lu - ce - at

T.

Et lux per - pe - tu - a lu - ce - at

B.

Et lux per - pe - tu - a lu - ce - at

19 **Tempo I**

S. *e - - - is. In me - mo - ri - a* *pp*

A. *e - - - is. In me mo - ri - a In me - mo - ri - a* *f* *bien timbrado* *pp*

T. *e - - - is. In me - mo - ri - a* *pp*

B. *e - - - is. In me - mo - ri - a* *pp*

26 *poco*

S. *æ - ter - - - - na*

A. *æ - ter - - - - na* *pp*

T. *æ - ter - - - - na* *pp*

B. *e - - - -* *pp*

31

S. *rit ju - - - -*

A. *e - - - - rit ju - - - -* *p* *3*

T. *rit ju - - - -* *3*

B. *rit ju - - - -* *3*

35

S. *p* ab au-di - ti - o - ne ma - la non ti-me - - - - bit. *molto dim.*

A. *p* stus ab au-di - ti - o - ne ma - la non ti-me - - - - bit. *molto dim.*

T. *p* stus ab au-di - ti - o - ne ma - la non ti-me - - - - bit. *molto dim.*

B. *p* stus ab au-di - ti - o - ne ma - la non ti-me - - - - bit. *molto dim.*

## 4 · Tractus

**Moderado y enérgico** (♩ = 84)

**Sopranos**  
Ab - sol - ve Do - mi - ne

**Contraltos**

**Tenores**  
Ab - sol - ve Do - mi - ne

**Bajos**  
Ab - sol - ve

6 *p* *suave* *p*  
S. a - ni - mas o - mni - um fi -

*f* *suave* *p*  
A. Ab - sol - ve Do - mi - ne a - ni - mas o - mni - um fi -

*pp ligado* *suave* *p*  
T. ne a - ni - mas o - mni - um fi -

*p*  
B. Do - mi - ne fi -

11 *más piano* *pp* *poco rall.*  
S. de - li - um de - fun - cto - - - rum ab o - mni vin - cu - lo de - li -

*más piano* *pp* *poco rall.*  
A. de - li - um de - fun - cto - - - rum ab o - mni vin - cu - lo de - li -

*más piano* *pp* *poco rall.*  
T. de - li - um de - fun - cto - - - rum ab o - mni vin - cu - lo de - li -

*pp* *poco rall.*  
B. de - li - um de - fun - cto - - - rum ab o - mni vin - cu - lo de - li -



15

S. *cto - - - - - rum.*

A. *cto - - - - - rum.*

T. *cto - - - - - rum. Et gra-ti-a tu-a il-lis suc-cur-*

B. *cto - - - - - rum. Et gra-ti-a tu-a*

*expresivo*  
*(s) p*  
*expresivo*  
*p*

20

S. *ren - - te me-re-a-ntur e-va - - - de-re ju-di-ci -*

A. *il - lis suc-cur - ren - te me-re-a-ntur e-va - de-re ju-di-ci -*

T. *ren - - te me-re-a-ntur e-va - - - de-re ju-di-ci -*

B. *il - lis suc-cur - ren - te me-re-a-ntur e-va - de-re ju-di-ci -*

24

**Tempo I**

S. *rit... Et*

A. *rit... Et lu-cis æ-ter - - - nae*

T. *um ul-ti-o - - - nis.*

B. *um ul-ti-o - - - nis.*

*rit...*  
*p expresivo*  
*(s)*  
*3*

28

S. *molto dim.*  
lu - cis æ - ter - - - nae be-a-ti-tu-di - ne

A. *molto dim.*  
be-a-ti-tu-di-ne

T.

B.

32 *ppp*

S. *ppp*  
be - a - ti - tu - di - ne per fru - i per fru - i

A. *ppp*  
be - a - ti - tu - di - ne per fru - i per fru - i

T. *ppp*  
be - a - ti - tu - di - ne per fru - i per fru - i

B. *ppp*  
be - a - ti - tu - di - ne per fru - i per fru - i

## 5 · Sequentia

**Tranquilo** (♩ = 120)

Sopranos

Contraltos

Tenores

Bajos

*mf*

Di-es i-ræ di-es il-la sol-vet sæ-clum in fa - vil-la te-ste Da-vid cum Si -

*mf*

Di-es i-ræ di-es il-la sol-vet sæ-clum in fa - vil-la te-ste Da-vid cum Si -

5

S.

C.

T.

B.

*p*

Quan - tus tre-mor est fu - tu-rus quan - do ju-dex est ven - tu - rus cun-cta

*p*

Quan - tus tre-mor est fu - tu-rus quan - do ju-dex est ven - tu - rus cun-cta

*pp*

byl-la. Quan - tus tre-mor est fu - tu-rus quan - do ju-dex est ven - tu - rus cun-cta

*pp*

byl-la. Quan - tus tre-mor est fu - tu-rus quan - do ju-dex est ven - tu - rus cun-cta

**Più mosso**

10

S.

C.

T.

B.

*poco rall.*

*f*

*crescendo y accellerando*

stri-cte dis-cus - su-rus! Tu-ba mi - rum spar - gens so

*poco rall.*

*f*

*crescendo y accellerando*

stri-cte dis-cus - su-rus! Tu-ba mi - rum spar - gens so

*poco rall.*

*f*

*crescendo y accellerando*

stri-cte dis-cus - su-rus! Tu-ba mi - rum spar - gens so

*poco rall.*

*f*

*crescendo y accellerando*

stri-cte dis-cus - su-rus! Tu-ba mi - rum spar - gens so

**Sostenuto**

*pp subito*

14

S. num per se - pul-chra reg - i - o - num co - get o - mnes

C. num per se - pul-chra reg - i - o - num co - get o - mnes

T. num per se - pul-chra reg - i - o - num co - get o - mnes

B. num per se - pul-chra reg - i - o - num co - get o - mnes

19

*ppp* *sfz*

S. an - te thro - num. Mors stu - pe - - - bit et na -

C. an - te thro - num. Mors stu - pe - - - bit et na -

T. an - te thro - num. Mors stu - pe - - - bit et na -

B. an - te thro - num. Mors stu - pe - - - bit et na -

26

*mf*

S. tu - - - ra cum re - sur-get cre - a - tu - ra ju - di - can - ti re-spon -

C. tu - ra cum re - sur-get cre - a - tu - ra ju - di - can - ti re-spon -

T. tu - ra cum re - sur-get cre - a - tu - ra ju - di - can - ti re-spon -

B. tu - ra cum re - sur-get cre - a - tu - ra ju - di - can - ti re-spon -

31 **Muy expresivo** (♩ = 60 a 66)

S. su - - - ra.

C. su - - - ra.

T. su - - - ra. *pp* Li - ber - scri - ptus pro - fe - re - tur

B. su - - - ra.

34

S.

C.

T. *poco cresc.* in quo to - tum con - ti - ne - tur un - de - mun - dus

B.

37

S.

C.

T. ju - di - ce - tur. *pp* Ju - dex er - - - go cum se -

B. *p* Ju - dex er - go cum se - de - bit

40

S.

C.

T.

B.

43

S.

C.

T.

B.

46 *poco cresc.*

S.

C.

T.

B.

**Largamente**

**49**

**S.** sit - se - cu - rus? Rex tre - men - dæ ma - jes -

**C.** sit - se - cu - rus? Rex tre - men - dæ ma - jes -

**T.** sit - se - cu - rus? Rex tre - men - dæ ma - jes -

**B.** Rex tre - men - dæ ma - jes -

**53**

**S.** ta - - - - - tis qui sal - van - do sal - vas *p subito*

**C.** ta - - - - - tis qui sal - van - do sal - vas *p subito*

**T.** ta - - - - - tis qui sal - van - do sal - vas *p subito*

**B.** ta - - - - - tis qui sal - van - do sal - vas *p subito*

**57**

**S.** gra - tis Sal - va - me fons *p espressivo sfz*

**C.** gra - tis Sal - va - me fons *p espressivo sfz*

**T.** gra - tis Sal - va - me fons *p espressivo sfz*

**B.** gra - tis Sal - va - me fons *pp espressivo sfz*

61 *p* poco calando lunga **A tempo**

S. pi - e - ta - - - tis.

C. *p* poco calando lunga *pp* Re - cor - da - re

T. *p* poco calando lunga

B. *p* poco calando lunga *pp* Re - cor - da - re

64

S.

C. Je - su pi - e quod sum cau - sa tu - æ vi - æ:

T. *pp* Re - cor - da - re Je - su pi - e quod sum cau - sa tu - æ vi - æ:

B. Je - su pi - e quod sum cau - sa tu - æ vi - æ:

67 *p* 3 Quæ - rens me, se -

S.

C. Ne me per - das il - la di - e. Quæ - rens

T. 3 3 3 Ne me per - das il - la di - e.

B. Ne me per - das il - la di - e. Quæ - rens me, se -



70

S. di - sti las - sus: Re - de - mi - sti cru - cem pas - sus:

C. me, se - di - sti las - sus: Re - de - mi - sti cru - cem pas - sus:

T. *p* Re - de - mi - sti cru - cem pas - sus:

B. di - sti las - sus:

73

S. *mf* tan - tus la - bor non sit cas - sus. Ju - ste Ju - dex ul - ti -

C. tan - tus la - bor non sit cas - sus.

T. *p* tan - tus la - bor non sit cas - sus.

B.

76

S. *p* o - - - nis. *dim.*

C.

T. *mf* Do - num fac re - mis - si - o - - - nis

B. *mf* an - te di - em ra - ti -

79 *muy expresivo mf* *3*

S. cul - pa ru - bet vul - tus me - us

C. *muy expresivo mf* *3* In - ge - mi - scot an - quam re - us

T. *dim.* *ppp* Sup - - -

B. *dim.* *ppp* o - - - nis. Sup -

82

S. *pp* *diminuendo y rallentando*

C. Sup - pli - can - ti par - ce De - us.

T. *diminuendo y rallentando* - - - pli - can - ti par - ce De - us.

B. *diminuendo y rallentando* - - - pli - can - ti par - ce De - us.

84 **Tiempo inicial** ( $\text{♩} = 120$ )  $\left( \begin{smallmatrix} 4 + 2 + 3 \\ 2 \end{smallmatrix} \right)$

S. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

C. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

T. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au -

B. *pp* Qui Ma - ri - am ab - sol - vis - ti et la - tro - nem ex au - *3*

85

(♩ = ♩ anterior)

*pp*

S. di - sti, mi - hi quo que spem de - di - sti. Pre - ces me - æ non sunt

C. di - sti, mi - hi quo que spem de - di - sti. Pre - ces me - æ non sunt

T. di - sti, mi - hi quo que spem de - di - sti. Pre - ces me - æ non sunt

B. di - sti, mi - hi quo que spem de - di - sti. Pre - ces me - æ non sunt

88

*sfz* *p* poco a poco cresc. y poco accell. -----

S. di - gnæ sed tu bo - nus fac be - ni - gnæ, ne pe -

C. di - gnæ sed tu bo - nus fac be - ni - gnæ, ne pe -

T. di - gnæ sed tu bo - nus fac be - ni - gnæ, ne pe -

B. di - gnæ sed tu bo - nus fac be - ni - gnæ, ne pe -

94

*p* cantando suavemente

S. ren - ni cre - mer i - gne in - ter o - ves lo - cum

C. ren - ni cre - mer i - gne in - ter o - ves lo - cum

T. ren - ni cre - mer i - gne in - ter o - ves lo - cum

B. ren - ni cre - mer i - gne in - ter o - ves lo - cum

100 *pp sempre* *cantabile sostenuto*

S. prae - sta et ab hae-dis me se - que stra sta - tu - ens

C. *pp sempre* *pp*

T. *pp sempre* *pp*

B. *pp sempre* *pp*

prae - sta et ab hae-dis me se - que stra sta - tu - ens

106 *molto rit.*

S. in par - te dex-tra.

C. in par - te dex-tra.

T. in par - te dex-tra. *f* Flam -

B. in par - te dex-tra. *f* Con - fu - ta - tis ma - le - di - ctis,

110

S.

C. *p* Vo - ca - me

T. *p* mis - ac - cri - bus ad - di - ctis. Vo - ca - me

B. *sfz* *p* flam - mis ac - cri - bus ad - di - ctis. Vo - ca - me

**Lentamente**  
*ppp* (sin crescendo)

113

S. *ppp* (sin crescendo)  
O - ro sup - plex et ac - cli - nis

C. *ppp* (sin crescendo)  
cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis

T. *ppp* (sin crescendo)  
cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis

B. *ppp* (sin crescendo)  
cum be - ne - di - ctis. O - ro sup - plex et ac - cli - nis

118

S. *pp*  
cor con - tri - tum qua - si ci - nis: Ge - re cu - ram me - i

C. *pp*  
cor con - tri - tum qua - si ci - nis: Ge - re cu - ram me - i

T. *pp*  
cor con - tri - tum qua - si ci - nis: Ge - re cu - ram me - i

B. *pp*  
cor con - tri - tum qua - si ci - nis: Ge - re cu - ram me - i

(d = anterior) **Sostenuto** *espressivo*  
*p*

125

S. *espressivo*  
fi - - - - nis. La - chri - mo - sa di - es il - la

C. *espressivo*  
fi - - - - nis. La - chri - mo - sa di - es il - la

T. *pp a media voz*  
fi - - - - nis. La - chri - mo - sa di - es il - la

B. *espressivo*  
fi - - - - nis. La - chri - mo - sa di - es il - la

131 *poco cresc. y accell. ...*

S. Qua re - sur-get ex fa - vil - la ju - di - can-dus ho - - - -

C. Qua re - sur-get ex fa - vil - la ju - di - can-dus ho - - - -

T. Qua re - sur-get ex fa - vil - la ju - di - can-dus ho - - - -

B. Qua re - sur-get ex fa - vil - la ju - di - can-dus ho - - - -

136 *(a tempo) ppp pp pp*

S. - - mo - - re - - us. Hu - ic er - go par - ce De - us Pi - e

C. - - mo - - re - - us. Hu - ic er - go par - ce De - us Pi - e

T. - - mo - - re - - us. Hu - ic er - go par - ce De - us Pi - e

B. - - mo - - re - - us. Pi - e

142

S. Je - su Do - - - mi - ne. A - - - - - men.

C. Je - su Do - - - mi - ne. A - - - - - men.

T. Je - su Do - - - mi - ne. A - - - - - men.

B. Je - su Do - - - mi - ne. A - - - - - men.

## 6 · Offertorium

**Sencilamente** (♩ = 92)

*pp* *f* *pp* *f*

Sopranos Do-mi-ne Je-su Chri - ste. Rex glo-ri -

Contraltos Do-mi-ne Je-su Chri - ste. Rex glo-ri -

Tenores *pp* *pp* *f* Do-mi-ne Je-su Chri - ste. Do-mi-ne Je-su Chri - ste. Rex glo-ri -

Bajos *pp* *pp* *f* Do-mi-ne Je-su Chri - ste. Do-mi-ne Je-su Chri - ste. Rex glo-ri -

6

*ff* *mf*

S. a. Li - be - ra a - ni -

C. a. Li - be - ra a - ni - mas o - mni -

T. a. Li - be - ra a - ni - mas o - mni -

B. a. a - ni -

11 *f* *p* *p* *p*

S. Li - be - ra a - ni - mas o - mni - um fi - de - li - um de - fun - cto - - -

C. mas fi - de - - - li - um de - - - fun - cto - - -

T. um fi - de - - - li - um de - - - fun - cto - - -

B. mas fi - de - - - li - um de - - - fun - cto - - -

15

S. rum. *f*

C. rum.

T. rum. *p* De pœ-nis in - fer - ni et de pro - fun - do la - cu: *f*

B. rum. *p* De pœ-nis in - fer - ni et de pro - fun - do la - - - cu:

19 *p*

S. *pp* Li - be - ra e - as de o - re le - o - nis ne ab - sor - be - at e - as Tar - ta - *dim.*

C.

T.

B. *pp* Li - be - ra e - as ne ab - sor - be - at e - as Tar - ta - *dim.*

23

S. rus. *pp* Sed si - gni - fer San ctus Mi - cha - *poco a poco cresc.*

C. *pp* Ne ca - dant in ob - scu - rum. Sed si - gni - fer San ctus Mi - cha - *poco a poco cresc.*

T. *pp* Ne ca - dant in ob - scu - rum. Sed si - gni - fer San ctus Mi - cha - *poco a poco cresc.*

B. rus. *pp* Sed si - gni - fer San ctus Mi - cha - *poco a poco cresc.*



28

*f* *pp* *p* *muy expresivo*

S. el re-præ - sen - tet e - as in lu - cem san - ctam. Quam o - lim A - bra -

C. el re-præ - sen - tet e - as in lu - cem san - ctam. Quam o - lim A - bra -

T. el re-præ - sen - tet e - as in lu - cem san - ctam. Quam o - lim A - bra -

B. el re-præ - sen - tet e - as in lu - cem san - ctam. Quam o - lim A - bra -

33

*rall. poco a poco y dim.*

S. hæ pro - mi - si - sti, et se - mi - ni e - - - -

C. hæ pro - mi - si - sti, et se - mi - ni e - - - -

T. hæ pro - mi - si - sti, et se - mi - ni e - - - -

B. hæ pro - mi - si - sti, et se - mi - ni e - - - -

**Adagio muy expresivo**

37

*ppp*

S. - jus. Ho - - - sti - as et pre - - - ces ti - bi

C. - jus. Ho - - - sti - as et pre - - - ces ti - bi

T. - jus.

B. - jus.

42 *sfz* *poco rall.*

S. Do - mi - ne la - u - dis of - fe - ri - mus,

C. Do - mi - ne la - u - dis of - fe - ri - mus,

T. tu su - sci - pe tu su - sci - pe

B. tu su - sci - pe tu su - sci - pe

48 *f*

S. Qua - rum ho - di - e me - mo - ri - am fa - ci - mus

C. Qua - rum ho - di - e me - mo - ri - am fa - ci - mus

T. — pro a - ni - ma - bus il - lis. Qua - rum ho - di - e me - mo - ri - am fa - ci - mus

B. — pro a - ni - ma - bus il - lis. Qua - rum ho - di - e me - mo - ri - am fa - ci - mus

52 *pp*

S. — fac e - as, Do - mi - ne de mor - - - te tran - si - re ad

C. — fac e - as, Do - mi - ne de mor - - - te tran - si - re ad

T. — fac e - as, Do - mi - ne de mor - - - te tran - si - re ad

B. — fac e - as, Do - mi - ne de mor - - - te tran - si - re ad

58 *pp* **Tiempo inicial**

S. *pp*  
vi - tam: Quam o - lim A - bra - hae pro - mi - si - sti, et

C. *pp*  
vi - tam: Quam o - lim A - bra - hae pro - mi - si - sti, et

T. *pp*  
vi - tam: Quam o - lim A - bra - hae pro - mi - si - sti, et

B. *pp*  
vi - tam: Quam o - lim A - bra - hae pro - mi - si - sti, et

62 *molto rall. e dim.*

S. *molto rall. e dim.*  
se - mi - ni e - - - - - jus.

C. *molto rall. e dim.*  
se - mi - ni e - - - - - jus.

T. *molto rall. e dim.*  
se - mi - ni e - - - - - jus.

B. *molto rall. e dim.*  
se - mi - ni e - - - - - jus.

## 7 · Sanctus

Sosegadamente (♩ = 56)

pp p mf

Sopranos  
San - ctus San - - - - ctus San - - - -

Contraltos  
San - ctus San - - - - ctus San - - - -

Tenores  
San - ctus San - - - - ctus San - - - -

Bajos  
San - ctus San - - - - ctus San - - - -

8 f > suave poco cresc.

S.  
ctus Do-mi-nus De - us Sa - ba - oth

C.  
ctus Do-mi-nus De - - - - us Sa - ba - oth

T.  
ctus Do-mi-nus De - - - - us De-us Sa - ba - oth

B.  
ctus Do-mi-nus De - us Sa - ba - oth

15 pp

Glo - ri - a tu -

S.  
Ple - ni sunt cœ - li et ter - ra Glo - ri - a tu - - - a

C.  
Ple - ni sunt cœ - li et ter - ra Glo -

T.  
Ple - ni sunt cœ - li et ter - ra Glo - ri - a tu - - - -

B.  
Ple - ni sunt cœ - li et ter - ra Glo - - - ri - a tu - - -

**Más movido**

21 a — Glo-ri-a tu - a *pp* 3

S. Glo - ri-a tu - a Ho-san-na in ex-cel - sis Ho-

C. ri-a tu - - a Glo - ri-a tu - a Ho-san-na in ex-cel - sis Ho-

T. a Glo - ri-a tu-a Glo - ri-a tu - a Ho-san-na in ex-cel - sis Ho-

B. a Glo - ri-a tu - a Ho-san-na in ex-cel - sis Ho-

27 *poco cresc.* 3 *p* 3

S. san-na in ex-cel - sis Ho - san - - na in ex-cel - sis.

C. *poco cresc.* 3 *p* Ho - san - na 3

T. *poco cresc.* 3 *p* Ho - san - na 3

B. *poco cresc.* 3 *p* san-na in ex-cel - sis Ho - san - - na in ex-cel - sis.

## Benedictus

Triste (♩=53)

32 *pp*

S. Be-ne-di-ctus Be-ne-di-ctus qui

C. *pp* Be-ne-di-ctus Be-ne-di-ctus

T. *pp* Be-ne-di-ctus Be-ne-di-ctus

B. *pp* Be-ne-di-ctus Be-ne-di-ctus

**Tiempo anterior**

36

S. *rall.* *p* *3*  
ve-nit in no-mi-ne Do - - - mi - ne. Ho - san-na in ex -

C. *rall.* *p* *3*  
in no-mi-ne Do - - - mi - ne. Ho - san-na in ex -

T. *rall.* *p* *3*  
qui ve-nit in no-mi-ne Do - mi - ne. Ho - san-na in ex -

B. *rall.* *p* *3*  
in no-mi-ne Do - mi - ne. Ho - san-na in ex -

40

S. *ppp* *molto rall.* *3*  
cel - sis Ho - san-na in ex - cel - sis Ho - san-na in ex - cel - sis.

C. *ppp* *molto rall.* *3*  
cel - sis Ho - san-na in ex - cel - sis Ho - san-na in ex - cel - sis.

T. *ppp* *molto rall.* *3*  
cel - sis Ho - san-na in ex - cel - sis Ho - san-na in ex - cel - sis.

B. *ppp* *molto rall.* *3*  
cel - sis Ho - san-na in ex - cel - sis Ho - san-na in ex - cel - sis.

## 8 · Agnus Dei

Lento y lejano (♩ = 56)

Sopranos

Contraltos

Tenores

Bajos

*pp muy expresivo*  
A - - - - gnus

*p expresivo*  
A - gnus De - i

5

S. *pp*  
Qui

C. *pp*  
De - - - - - i

T. *pp*  
Qui

B. (\*) *ppp*

10

S. tol - lis pec - ca - ta mun - di

C.

T. *pp siempre*  
tol - lis pec - ca - ta mun - di do - - - na

B. do - - - na

15 *pp sempre* (unis.) *molto dim.*

S. do - - - na e - is Re - - - qui - em (unis.)

C. *pp* *molto dim.*

T. (unis.) *molto dim.*

B. *molto dim.*

e - - - is Re - - - - - qui - em

22 *p espressivo*

S. A - gnus De - i

C.

T. *p espressivo*

B.

A - - - gnus De - - - - -

28

S.

C. *pp*

T.

B. *pp*

qui tol - lis



33 *, pp sempre*

S. do - - - na e - - -

C. *(p)* (unis.)  
 pec - ca - ta mun - di do - na e - is do - na

T. *p*  
 Do - - -

B. *p*  
 pec - ca - ta mun - di Do - - -

38 *molto dim.*

S. is Re - - - - - qui - - -

C. *molto dim.*  
 e - is Re - - - - - qui - - -

T. *poco cresc.* *p* *molto dim.*  
 na e - - - - is Re - - - qui - - -

B. *poco cresc.* *p* *molto dim.*  
 na e - - - - is Re - - - qui - - -

43 *, mf*

S. em A - - - gnus De - i qui tol - lis

C. *, mf*  
 em A - - - gnus De - i qui tol - lis

T. *, mf*  
 em qui tol - lis

B. *, mf*  
 em A - - - gnus De - i qui tol - lis

49

S. *pec - ca - - - - - ta mun - - -*

C. *pec - ca - - - - - ta mun - - -*

T. *pec - ca - - - - - ta mun - - -*

B. *pec - ca - - - - - ta mun - - -*

54

S. *di - do - - na e - - - is Re - qui - -*

C. *di - do - - na e - - - is Re - qui - -*

T. *di - do - - na e - - - is Re - qui - -*

B. *di - do - - na e - - - is Re - qui - -*

61 *sempre pp*

S. *em sem - pi - ter - - - - - nam.*

C. *sempre pp*

T. *sempre pp*

B. *sempre pp*

*em sem - pi - ter - - - - - nam.*

## 9 · Communio

Lentamente (♩ = 54)

*p con intensa expresión* *ppp*

Sopranos  
Lux æ - ter - na lu - ce - at e - is Do - mi - ne: Cum san - ctis

Contraltos  
*ppp*  
Cum san - ctis

Tenores  
*ppp*  
Cum san - ctis

Bajos

5

S.  
tu - is in æ - ter - num qui - a pi - us es.

C.  
tu - is in æ - ter - num qui - a pi - us es.

T.  
tu - is in æ - ter - num qui - a pi - us es.

B.

9 Grave

S.  
*pp*  
Re - qui - em æ -

C.  
*pp*  
Re - qui - em æ -

T.  
*pp*  
Re - - - qui - em æ -

B.  
*pp*  
Re - qui - em æ -

12 *pp*

S. ter - - - - - nam do - na e - is

C. ter - - - - - nam do - na e - is

T. ter - - - - - nam do - na e - is

B. ter - - - - - nam do - na e - is

16 *dim.* *p*

S. Do - mi - ne. Et lux per - pe - tu - a

C. Do - mi - ne. Et lux per - pe - tu - a

T. Do - mi - ne. Et lux per -

B. Do - mi - ne. Et lux per - pe - tu - a

22 *mf* *dim.* 3

S. et lux per - pe - tu - a lu - ce - at e - - - -

C. et lux per - pe - tu - a lu - ce - at e - - - -

T. pe - tu - a lu - ce - at e - - - -

B. et lux per - pe - tu - a lu - ce - at e - - - -

27 *pp*

S. is. Cum san - ctis tu - is in æ - ter - num — cum san - ctis *pp*

C. *pp* is. Cum san - ctis tu - is in æ - ter - num — cum san - ctis *pp*

T. *pp* is. Cum san - ctis tu - is in æ - ter - num — cum san - ctis *pp*

B. *pp* is. Cum san - ctis tu - is in æ - ter - num — cum san - ctis *pp*

32

S. tu - is in æ - ter - num qui - a pi - us es.

C. tu - is in æ - ter - num qui - a pi - us es.

T. tu - is in æ - ter - num qui - a pi - us es.

B. tu - is in æ - ter - num qui - a pi - us es.

## 10 · Absolutio

**Moderadamente** (♩ = 54)

*suave* *p*

Sopranos  
Li - be - ra - me Do - mi - ne — de mor - te æ - ter - na in di - e il - la tre -

*suave* *p*

Contraltos  
Li - be - ra - me Do - mi - ne — de mor - te æ - ter - na in di - e il - la tre -

*suave* *p*

Tenores  
Li - be - ra - me Do - mi - ne — de mor - te æ - ter - na in di - e il - la tre -

*suave* *p*

Bajos  
Li - be - ra - me Do - mi - ne — de mor - te æ - ter - na in di - e il - la tre -

5 *p*

S. men - da quan - do cœ - li mo - ven - di sunt et ter - ra. — Dum ve - ne - ris —

C. men - da quan - do cœ - li mo - ven - di sunt et ter - ra. — Dum ve - ne - ris —

T. men - da quan - do cœ - li mo - ven - di sunt et ter - ra. — Dum ve - ne - ris —

B. men - da quan - do cœ - li mo - ven - di sunt et ter - ra. — Dum ve - ne - ris —

**Un poco más movido**

10 *poco rit.*

S. — ju - di - ca - re sæ - cu - lum per i - gne. —

C. — ju - di - ca - re sæ - cu - lum per i - gne. —

T. — ju - di - ca - re sæ - cu - lum per i - gne. Tre - mens fac - tus sunt

B. — ju - di - ca - re sæ - cu - lum per i - gne. Tre - mens fac - tus

15

S.

C.

T.

B.

19

S.   
Quan - do coe - li mo - ven - di sunt et ter - - - ra.

C.   
Quan - do coe - li mo - ven - di sunt et ter - - - ra.

T.   
rit. Quan - do coe - li mo - ven - di sunt et ter - - - ra.

B.   
ne - - - rit. Quan - do coe - li mo - ven - di sunt et ter - ra.

23

S.   
Di - es ma - - - -

C.   
Di - es ma - - - -

T.   
Di - es il - la di - es i - rae ca - la - mi - ta - tis et mi - se - ri - a - di - es ma - - - -

B.   
Di - es il - la di - es i - rae ca - la - mi - ta - tis et mi - se - ri - a - di - es ma - - - -

27

S. *rit.* *p* 3  
gna et a - ma - ra val - de. Dum ve - ne - ris ju - di - ca - re

C. *rit.* *p* 3  
gna et a - ma - ra val - de. Dum ve - ne - ris ju - di - ca - re

T. *rit.* *p* 3  
gna et a - ma - ra val - de. Dum ve - ne - ris ju - di - ca - re

B. *rit.* *p* 3  
gna et a - ma - ra val - de. Dum ve - ne - ris ju - di - ca - re

31 **Tempo I** *pp* *dim.*  
S. sæ - cu - lum per i - gne. Re - qui - em æ -

C. sæ - cu - lum per i - gne. Re - qui - em æ -

T. sæ - cu - lum per i - gne. Re - qui - em æ -

B. sæ - cu - lum per i - gne. Re - qui - em æ -

36 *pp* *dim.*  
S. ter - nam do - na e - is Do - mi - ne

C. *pp* *dim.*  
ter - nam do - na e - is Do - mi - ne

T. *pp* *dim.*  
ter - nam do - na e - is Do - mi - ne

B. *pp* *dim.*  
ter - nam do - na e - is Do - mi - ne



43 *pp muy suave siempre*

S. et lux per - pe - tu - a et lux per - pe - tu - a lu - ce - at e -

C. *pp muy suave siempre*  
et lux per - pe - tu - a et lux per - pe - tu - a lu - ce - at e -

T. *a media voz*  
et lux per - pe - tu - a lu - ce - at e -

B. *pp muy suave siempre*  
et lux per - pe - tu - a et lux per - pe - tu - a lu - ce - at e -

50 *molto rall.* **Tempo I** *p*

S. is. Li - be - ra - me Do - mi - ne de mor - te æ - ter - na in

C. *molto rall.* *p* is. Li - be - ra - me Do - mi - ne de mor - te æ - ter - na in

T. *molto rall.* *p* is. Li - be - ra - me Do - mi - ne de mor - te æ - ter - na in (unis.)

B. *molto rall.* *p* is. Li - be - ra - me Do - mi - ne de mor - te æ - ter - na in

55 *p*

S. di - e il - la tre - men - da. Quan - do cœ - li mo ven - di sunt et ter - ra.

C. *p* di - e il - la tre - men - da. Quan - do cœ - li mo ven - di sunt et ter - ra.

T. *p* di - e il - la tre - men - da. Quan - do cœ - li mo ven - di sunt et ter - ra.

B. di - e il - la tre - men - da. Quan - do cœ - li mo - ven - di sunt et ter - ra.

**Un poco más movido**

60 *p* *poco rit.*

S. Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - - - gne.

C. Dum ve - ne - ris ju - di - ca - re (unis.) sæ - cu - lum per i - - - gne.

T. Dum ve - ne - ris ju - di - ca - re (unis.) sæ - cu - lum per i - - - gne.

B. Dum ve - ne - ris ju - di - ca - re sæ - cu - lum per i - - - gne.

64 *mf* *f* *rit.*

S. Chris-te e - le - i - son Ky - ri - e e - le - i - son

C. Chris-te e - le - i - son Ky - ri - e e - le - i - son

T. *f* Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

B. *f* Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son

## Appendix D: COMPLETE CATALOGUE

YEAR	C. G-V	TITLE
1914	1	Himno Patriótico para el Regimiento de Ricaurte
1916	2	Himno del Colegio San Luis Gonzaga
1916 (?)	3	Intermezzo No. 1, for small orchestra***
1916 (?)	4	“Soledad”, vals for piano
1917	5	First Concert for flute*
1917	6	“Desolación”, danza for two voices and piano
1917	7	“Barcarola”, song for voice and piano
1917	8	Pasillo en Mi bemol menor, for piano
1917	9	“Palmira”, pasillo for piano
1918	10	“Cuatro respuestas”, bambuco for voice and piano*
1918	11	Minué, for two violins (?), and piano
1918	12	Pasillo (No. 4), for piano
1919	13	Pasillo (No. 6), for piano*
1919	14	“Mazurka triste”, for piano (?)**
1919	15	“En Virlandia”, zarzuela
1919	16	“Canción de Mayo”, for tenor, baritone, and piano
1919 (?)	17	Canción patriótica*** (no title)
1920 (?)	18	Gran Misa de Gloria, for tenor, baritone, 3-part male chorus, and organ***
1921	19	Canon perpetuo a 3 voces
1921	20	“Gavotta y gaita”, for small orchestra***
1921	21	“Arrurrú...” lyric sonnet for voice and piano
1922	22	Vals, for piano
1923	23	“Danza Colombiana”, for violin and piano***
1923 (?)	24	“Poema del Tiempo”, for orchestra**
1924	25	“O vos omnes qui transit per viam”, motet for mixed chorus
1924	26	“Choral varié (à la manière de Bach)”, for piano
1924	27	“Berceuse”, for piano
1925	28	“Ai-je fait un rêve?”, song for mezzo-soprano or tenor, and piano
1925	29	Suite, for piano
1925	30	Sonatina en Do major, for piano*
1926	31	Sonata en La major, for violin and piano*
1926	32	Dúo en forma de sonata, for violin and piano
1926 (?)	33	“Elégie”, for piano***
1926 (?)	34	“Neblina”, for piano***
1927	35	Ritmos y cantos suramericanos No. 5, for piano
1927	36	Ritmos y cantos suramericanos No. 8, for piano
1927	37	“Impromptu”, for piano
1927	38	Coral, for organ
1927	39	“Aube estivale”, for piano
1927	40	“Mazurka pour endormir mon bébé”, for piano***
1928	41	“Est-il mort?”, song for voice and piano
1929	42	Bambuco “del tiempo del ruido”, for piano
1929	43	“Chirimía y bambuco Sotareño”, for piano
1931	44	“Tres días hace que Nina dormida en su lecho está”, song for voice and piano
1931	45	“Iremos a los astros...”, song for voice and piano
1932	46	“La luna sobre el agua de los lagos...” song for voice and piano
1932	47	“Tarde maravillosa”, song for voice and piano
1933	48	“Ave Maria”, for 3-part mixed chorus
1933	49	“Domine salvam fac Rempubicam”, for mixed chorus and piano (guitars)
1934	50	“Coplas populares Colombianas”, song for mixed chorus and piano
1934	51	“Credo dramático”, for mixed chorus and organ
1934	52	“Invocation à Sainte Louise de Marillac”, for mixed chorus
1935	53	Sonatina Boyacense, for piano
1935	54	Sonatina Boyacense, for lute quartet*

YEAR	C. G-V	TITLE
1935	55	"Triste indígena", for mixed chorus
1935	56	"Canto de la nostalgia", for 8-part mixed chorus and flute
1935	57	"Kunanti-tutaya", for mixed chorus
1935	58	"El peregrino", for 5-part male chorus and tenor
1935	59	"Pastoral", for 3-part mixed chorus**
1935	60	Canción de cuna, for violin and piano
1935	61	"Egloga incaica", for flute, oboe, clarinet, and bassoon
1935	62	Quinteto de vientos, for flute, oboe, clarinet, horn, and bassoon*
1935	63	"El enredador", song for mixed chorus***
1936	64	"Madrigal ingenuo", song for mixed choir
1936	65	Preludio, for piano
1937	66	"Canción del boga ausente", cantata for sop, alto, tenor, bass, mixed chorus, and maracas
1937	67	Concerto en Si bemol, for harp and orchestra*
1937	68	"Cortejo y danza", for harp and orchestra*
1937	69	"Egloga" en Mi menor, for piano and orchestra*
1926-38	70	Trío "Emociones caucanas", for violin, cello, and piano
1941	71	Misa "de Santa Cecilia", for soprano, tenor, and mixed chorus
1942	72	"Chirimía y bambuco", for orchestra
1942	73	"Canción de cuna vallecaucana", for voice and piano
1943	74	Requiem, for mixed chorus
1943	75	"Oratio mea munda est", motet for mixed chorus*
1943 (?)	76	"Tres días hace que Nina", for voice and orchestra*
1943 (?)	77	"Iremos a los astros...", for voice and orchestra*
1946	78	Himno eucarístico, for mixed chorus, organ, and orchestra
1947	79	"Uxor tua", motet for 3-part equal voices chorus, alto and organ
1949	80	Misa breve a San Francisco de Asís, for equal voices chorus, and organ (or harmonium)*

\* Unfinished work; \*\* Lost Work; \*\*\* Reconstructed Work

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